

# MR. STICKLEY'S RESTAURANT



AN EXHIBITION PRODUCED BY  
THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

FEBRUARY 2009

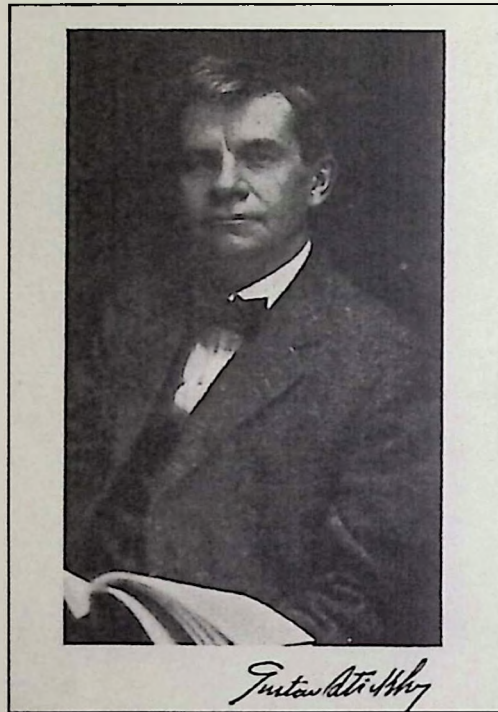
AT THE

22ND ANNUAL ARTS AND CRAFTS CONFERENCE  
GROVE PARK INN  
ASHEVILLE, NORTH CAROLINA

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2009



THIS EXHIBITION IS DEDICATED TO THE MEMORY OF HENRY FULDNER



*Mr. Stickley as seen in the Luncheon Menu.*

**Front cover image:** *The Craftsman Restaurant: By a Visitor*

Originally published in black and white in *The Craftsman*, Volume XXV, January 1914, Number 4, p. 363.

Described in the magazine as, "One end of the simply furnished dining room in which there is seating capacity for three hundred guests."

This image has been colorized by Tom Beckham for The Stickley Museum to illustrate the colors vividly described in *The Craftsman*: "...The room is long and airy, with soft-textured walls of warm, rich Gobelin blue, brightened at the top by a frieze of conventionalized nasturtium leaves and blossoms in tones of light and dark green and deep red. . ."

**Back cover image:** This exquisite CA. 1903 Harvey Ellis artwork hung beside the Grueby tiled fireplace, on the west wall of the restaurant. It remained in the Stickley family until 1982.

# INTRODUCTION

**T**his exhibit, Mr. Stickley's Restaurant, interprets and celebrates a vital though often overlooked chapter of Gustav Stickley's career — the Craftsman Restaurant. With words, images, and historic objects, it explores Mr. Stickley's early advocacy of healthy, natural, locally grown food, and it resurrects something of the Restaurant's handsome Craftsman interior. It reveals the Restaurant's close connection to Craftsman Farms and its integral role within Stickley's Craftsman enterprise, while also placing it within the larger societal contexts of Manhattan's vibrant turn-of-the-twentieth-century restaurant scene and the contentious public health issues confronted by Progressive-era America. Most important, it shows the Restaurant's relevance to the wholesome, sociable, plain-living-and-high-thinking Craftsman lifestyle that Mr. Stickley (as he was known to both family and business associates) embraced and promoted. The Stickley Museum at Craftsman Farms is happy to present this exhibit at the 22<sup>nd</sup> Annual Grove Park Inn Arts and Crafts Conference as part of the Museum's ongoing educational mission. Our educational programs seek to interpret the history of Craftsman Farms in ways that are meaningful and help others understand the continuing relevance of Gustav Stickley's vision. We hope that this exhibit and its accompanying catalogue is yet another way we can bring the world of Mr. Stickley to life.





# ACKNOWLEDGEMENTS

The Stickley Museum at Craftsman Farms would like to thank David Cathers, Tim Gleason, and Thomas Gleason for their guidance in gathering and organizing these materials for the 2009 Conference audience to see, study, and enjoy. The unwavering enthusiasm and commitment of the project team has made this exhibition happen. The Museum would like to give wholehearted thanks to the Crab Tree Farm Foundation for sharing its collection and believing in the importance of this material as a tool to provide a better understanding of Gustav Stickley, the American Arts and Crafts Movement, and the world in the early years of the 20th Century.

This year we would also like to particularly thank William Grimes and Debra Hegstrom for their scholarly essays which add valuable insights setting the Craftsman restaurant into the broader context of restaurants of the period.

We on the project team would like to give special thanks to Heather Stivison, Executive Director of the Museum, for believing in the value of education. It is through her strong devotion that projects like "Mr. Stickley's Restaurant," and last year's "Mr. Stickley's Catalogues" were realized. Her patience and level head have not only guided this series of exhibitions, but have brought wonderful growth to the museum and community.

We are also grateful to the following individuals for the unique ways they helped the exhibition and publication come together: Tom Beckham, John Bryan, Ellen Denker, Joe Holtzman, Jo Hormuth, JMW Gallery, Marianne Lamonaca, Marilee Meyer, Cleota Reed, Douglas Sepulveda, John Toomey, and Mark Weaver. And we thank Bruce Johnson, Director of the Grove Park Inn Arts & Crafts Conference, for inviting us to put on this second "Mr. Stickley" exhibit at the 22nd Annual Arts and Crafts Conference.

In addition to selections from the permanent collection of The Stickley Museum at Craftsman Farms, the exhibition includes loans from several collectors, including direct descendants of Gustav Stickley. We wish to thank the following lenders:

The Crab Tree Farm Foundation  
 Stephen and Nancy Glesmann Calderwood  
 David Cathers  
 Barbara Fuldner, Trustee of The Craftsman Farms Foundation, Inc.  
 Tim Gleason  
 Louis and Terri Glesmann  
 Timothy and Cynthia Glesmann McGinn  
 David Rudd, Trustee of The Craftsman Farms Foundation, Inc.

*Barbara Fuldner  
 Craftsman Farms Foundation Trustee and Exhibition Project Coordinator*



# "SIMPLE, BEAUTIFUL, WHOLESOME" — MR. STICKLEY'S RESTAURANT

— David Cathers

**W**hen we think of Gustav Stickley we think of his furniture, his magazine, and his bucolic New Jersey homestead, Craftsman Farms. But he had many other interests, and one of them was food — fresh, healthy, good-tasting food enjoyed in a comfortable, home-like space. In November 1913, Stickley opened the Craftsman Restaurant on the top floor of the recently completed New York City Craftsman Building. It was a spacious, tastefully decorated setting with a varied menu for lunch, tea, and dinner, an urban restaurant with a rural heart, a place where his ideas about food, dining, and decor would come to life. As he said in *The Craftsman* magazine, "Our purpose is not merely to add to the list of places where food may be obtained in New York, but to establish a place where the *best food may be really enjoyed*."

There are several ways to think about this restaurant. In one sense, it was a department store dining room, an amenity offered by many large retailers to attract shoppers and give them a reason to linger in their stores. It was a "pure food emporium" in an era when disease-causing germs and adulterated foods stirred widespread fears; Stickley took pride in inviting patrons into his modern, hygienically-equipped kitchen: a big gleaming space filled with sunlight and fresh air. The

Craftsman Restaurant was equally important to Stickley's brand-name marketing: a Craftsman interior, a Craftsman menu that included Craftsman steaks, Craftsman salads, and bottles of Craftsman Farms milk, as well as flatware, dinnerware, and hollowware marked with the Craftsman joiner's compass logo. These items promoted the Craftsman brand, and they were also sold in the building: as one Craftsman booklet told consumers, "Many of these table fittings can be

obtained in our stores." Moreover, Craftsman dining chairs identical to the restaurant's chairs could be bought in the first-floor showroom. The restaurant was also a Craftsman model room, a place where customers could see for themselves the subtle beauty of Craftsman interior design. The head of Stickley's Interior Decorating Department, Harriet Cutting, oversaw the restaurant and took the role of hostess. She had designed the harmoniously color-filled room, and she was available to discuss Craftsman decorating ideas with any patron — potentially a client — who admired this interior. This recitation of facts is a reminder that the restaurant was a *business*: it had more than forty employees, and building it had cost over \$50,000 — an amount equivalent to a million dollars today.



*A 1921 Passport photograph of Harriet deR. Cutting, a restaurant employee mentioned by name in The Craftsman: "The genius of the place is Mrs. Cutting, who holds the unique post as hostess -unique for a commercial restaurant. To her, in large measure ... is due the credit for the decorations of the restaurant as well as of the rest rooms and club rooms on the eleventh floor." She was the restaurant's hostess, as well its decorator. She was also credited for the design of the 11th floor men's and women's club rooms.*

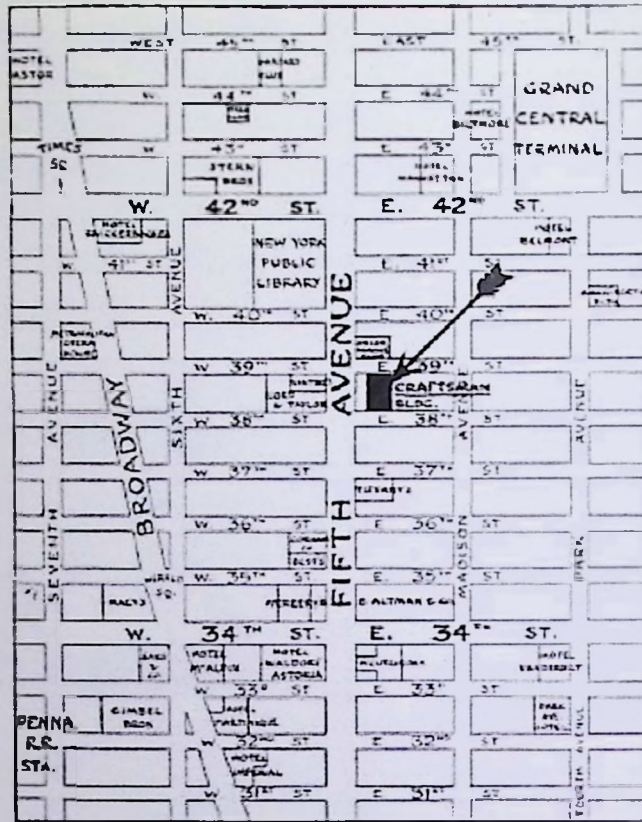
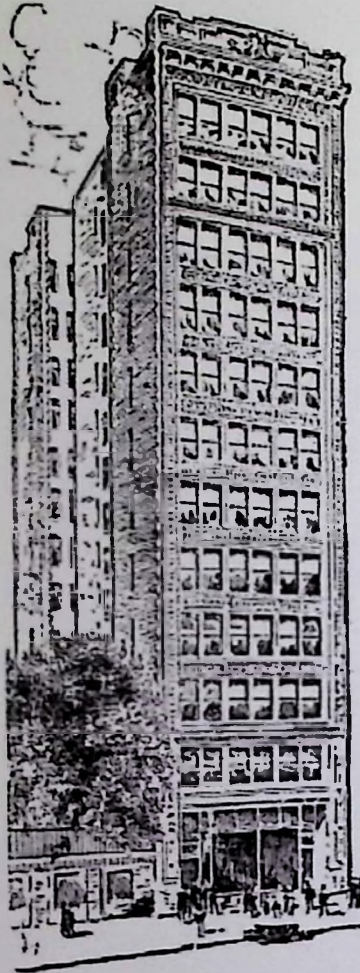
These facts miss a crucial point: this was a restaurant dedicated to the delights of plain, hearty food, sociable dining, and the completeness of the Craftsman lifestyle. As an early visitor wrote in the January 1914 *Craftsman*, "Its spirit, its atmosphere, its intangible soul ... is the Craftsman spirit, which is another way of saying the life ideal of one man. It is ... woven into the sturdy beauty of Craftsman furniture, into the mission of the *Craftsman* magazine, into the model dairy at Craftsman Farms, [and] into the Craftsman Restaurant whose broad and sunny windows look across the grime and sor-

didness of a great, self-seeking city to the green fields and blue hills of God's country beyond."

Stickley had first offered food to the public during his March 1903 Arts and Crafts exhibition at the Craftsman Building in Syracuse, New York. For two weeks its rooms were filled with handicrafts arrayed against textured green walls, creating, in the words of one Syracuse newspaper, "the appear-



## CRAFTSMAN ADVERTISING DEPARTMENT



## When You Come To New York—

be sure to visit the Craftsman Building no matter how limited your time may be. Make it a point to come to the Building at the very first opportunity; if you put off your visit to the last minute, you are certain to regret it—there are so many things of interest here which you will wish you had more time to examine. The Craftsman Building is really a treasure-house for the homelover. The four floors devoted to furniture and furnishings are worth coming many miles to see, while for anyone about to build or remodel or redecorate, the exhibits in the Homebuilders' Exposition are of incalculable value as a means of saving time, money and trouble. Homebuilders who are wise in looking after their own best interests should plan to spend several days in studying the Exposition.

The Craftsman Building is conveniently situated in the best known, most accessible part of New York, within a few blocks of the Waldorf, Vanderbilt, Biltmore, Belmont, McAlpin, Knickerbocker, and other leading hotels, near the principal clubs and theatres, and in the midst of the famous Fifth Avenue shopping section which the visitor is sure to frequent. Craftsman readers are cordially urged to take advantage of this convenient location by making the Craftsman Building their headquarters while in New York, using the delightful club rooms and rest rooms freely, both for their own comfort and as a rendezvous for meeting friends, etc. The Craftsman Restaurant on the top floor, of which you have heard so much, will prove for you, as it has for so many others, one of the most delightful eating-places you have ever visited.

And by all means, when you do come, let us know that you are a Craftsman reader, and give us the opportunity to welcome you to your "own club-house."

*Walter Stickley*

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The 12-story Craftsman Building, at 6 East 39th Street, was centrally located between Penn Station and Grand Central Station. The area was THE center of New York shopping. Such New York institutions as the Waldorf Astoria, the New York Public Library, and the Urban League Club were within a few blocks. Nearby stores included Tiffany's, McCreery's, Vantine's, Lord & Taylor, Saks, Macy's, and others. The advertisement notes: "The Craftsman Restaurant on the top floor, of which you have heard so much, will prove for you, as it has for so many others, one of the most delightful eating-places you have ever visited."



ance of a magnificent home." On the top floor of this "home" Stickley opened a tea room, serving light luncheons each day from noon to three. This was a cozy retreat where exhibition-goers could refresh themselves in a setting of green-stained Craftsman furniture, hammered copper, brass, and silver light fixtures imported from England and France, and vases brimming with yellow spring flowers. He was offering his patrons hot tea on a cold day, though this budding retail merchant certainly understood that to get to the third floor they would have to walk past all the handicrafts on display. The local papers were enchanted by this "most artistic tea room," and yet no one seems to have photographed it. But Stickley commissioned tableware for his tea room, and some pieces survive. As the Syracuse Post-Standard said on March 22, 1903: "The dishes have been made expressly for the occasion, are ornamented with delicate green bands in keeping with the general tone of the decorations, and on each piece is the insignia of the United Crafts." The dinner plate, salad plate, and other pieces in this exhibit give us the best glimpse we're ever likely to have of Mr. Stickley's Tea Room.

Ten years later, when Stickley set down his thoughts on the ideal restaurant he was planning, he promised to "serve wholesome, delicious meals to our friends and patrons .... and the food will be as near an ideal of good living as we know how to produce." And, aiming to bring the country to the city, he stressed the restaurant's link to the healthy, life-enhancing environment of his rustic New Jersey home. In his words, "The restaurant will be intimately associated with Craftsman Farms, naturally, and all the wholesome products



*At Craftsman Farms, looking westward through one of the pair of stone piers, the log house is on the left and one of the cottages on the right.*

people crave in a city will be brought in every morning from the Farms." Thus his restaurant would be uniquely related to a nearby source of supply and his farm products would arrive fresh each day in the restaurant's kitchen. Though much of the food on the menu must have traveled on refrigerated rail cars from the West and Midwest, the quantity and variety of the natural, local food brought from Craftsman Farms is nothing less than astonishing. The restaurant served vegetables grown in Stickley's gardens and fruit picked in his peach, apple, pear, and cherry orchards. The milk, butter, and cream were produced by his hygienic model dairy, and the restaurant churned some of the cream into ice cream. Fresh eggs and poultry came from the Farms, the drinking water was drawn from "the springs high up on the hills of Craftsman Farms," and — revealing Stickley's amazing attention to detail — some of the water was frozen in the kitchen and used as table ice. Even the restaurant's cut flowers were said to come from his flower beds.

The interior of the restaurant followed the "total design" philosophy that Stickley had long advocated. Its coordinated furniture and furnishings created a restful, visually unified environment that functioned as a public space while also expressing the simplicity and joy of the holistic Craftsman lifestyle. As he said in his magazine, "We want to see how comfortable, how simple, how beautiful such rooms can be made. We want people to be happy in them, to brighten



*Stickley's daughter, Mildred, is shown feeding the white leghorn chickens at Craftsman Farms. The Craftsman Restaurant is supplied daily with poultry and eggs directly from the Farms.*



their ideals of life through contact with them."

The maple floors were stained gray-brown, the rugs were in soft brown tones, the Craftsman furniture was brown fumed oak, and the chairs were upholstered with a woven brown and gold cloth. Sunlight filtered through coffee-colored net curtains, and each window was flanked by brown velour drapes stenciled with a border of stylized nasturtiums in dark green, dull red, and orange. The textured walls were Gobelin blue rising to a light green, dark green, and deep red frieze of nasturtium leaves and flowers. Sepia photographs of pastoral Craftsman Farms scenes adorned the walls, and a brown-toned ink and gouache painting by Harvey Ellis hung above one corner table. The great fireplace was faced with mauve Grueby tiles, outfitted with an iron and copper Craftsman fire set and surrounded by an inviting, leather-upholstered iron fender. As the unnamed visitor summed up the decor, "The Irish table linen, the brown willow baskets ... the tasteful silver and glassware, the brown-bordered china and the pale brown flower vases are all in carefully studied color harmony."

Unlike the 1903 tea room, the Craftsman Restaurant was photographed, and because Stickley published the pictures we can see what the restaurant looked like. These images have been reproduced for this exhibit. Two copies of the restaurant's twelve-page menu booklet are known to exist and they are exhibited too. Perhaps best of all, some of the rare "table fittings" have survived and are featured in this exhibit. There are silver vessels and serving pieces made by the International Silver Company, and "Community Silver" flatware — knives, forks, and spoons — made by the Oneida Community, Ltd. near Syracuse in Central New York. There are also examples of the restaurant's two sets of china, both

said to have been "specially designed by Mr. Stickley to carry out the general effect of quiet color harmony." The "regular service" is white, has a pale brown border of conventionalized pine cones, and was made by the Onondaga Pottery Company. The afternoon tea service is a "dainty cream-colored china bearing a border of a deeper shade, edged with a narrow band of pale brown that links it with the general color scheme," and was made by Lenox, Inc. There is even some of the very rare glassware designed and made for

Stickley by the firm of Kniffin and Demarest.

Gustav Stickley lavished so much time, talent, care, and money on the Craftsman Restaurant, and wrote about it with such feeling, that he could not have seen it as only a dollars-and-cents proposition. For all his initial commercial expectations, it had at best a tenuous connection to the business of selling products and making a profit. Like the Craftsman Building and Craftsman Farms, it was a grand, optimistic — in fact overly optimistic — and well-intentioned dream. It idealized the joys of country life, and it celebrated sociability and

. . . BROAD AND  
SUNNY WINDOWS  
LOOK ACROSS  
THE GRIME AND  
SORDIDNESS OF A  
GREAT, SELF-  
SEEKING CITY  
TO THE GREEN  
FIELDS AND BLUE  
HILLS OF GOD'S  
COUNTRY BEYOND.

the pleasures of plain, healthy food sumptuously presented. It was a soothing space, an elegant Craftsman interior, a serene oasis amidst the frenetic hurly-burly of midtown New York. It lasted less than two years, a blink of time. Then it was gone. Just once, I wish I could have had dinner there.

**ABOUT THE AUTHOR:** David Cathers is a member of The Stickley Museum's Collections Committee and a former Craftsman Farms Foundation trustee. He is the author of *Furniture of the American Arts And Crafts Movement*, *Stickley Style*, and *Gustav Stickley*. He is also the editor of *Gustav Stickley's Craftsman Farms — A Pictorial History*.



## Luncheon

### FRUIT COCKTAILS

Craftsman .....	40	Grapefruit .....	30
Pineapple .....	30	Grapefruit, Supreme .....	50

### OYSTERS, CLAMS AND SCALLOPS.

Cape Cod on Shell.....	25	Lynnhavens on Shell.....	30
Stewed in Milk, 30; Cream 45		Fried with Tartare or To-	
Stewed, Craftsman .....	50	mato Sauce .....	40
Van Roust, Boston .....	60	Little Neck Clams on Shell 25	
Roasted in Shell with Bacon 45		Little Neck Clams, Steamed 50	
Scallops and Bacon.....	40	Roasted in Shell with Bacon 35	
Pilaff of Scallops .....	40		

### RELISHES.

Celery 20	Stuffed Celery 30	Stuffed Mangoes 15
Queen Olives 15	Ripe California Olives 20	Radishes 15
Pin Money Pickles 10	New Dill Pickles 10	
Salted Almonds 20	Indian Mango Chutney 20	Sardines 25
Anchovies on Toast 40	Caviar on Toast 40	
Sardines on Toast 30	Romanoff Beluga Caviar 1.25	

### SOUPS.

Clam Broth, Cup 20	Consommé, Cup 20
Chicken Broth, Cup 25	Chicken Consommé, Craftsman 40
Chicken with Okra 30	Tomato Bouillon 25
Cream of Tomato 25	Sorrel 30
Chicken with Home-made Noodles 30	Purée of Green Peas 25

### FISH, LOBSTER AND CRABS.

Broiled Live Lobster 1.00	Lobster Cardinal 75
Lobster, Newburg (Chafing Dish) 1.25	Crab Meat, Craftsman 60
Crab Flakes, any Style (in Chafing Dish) 1.00	
Pinnau Haddie, Broiled with Butter Sauce 35	
Pinnau Haddie, Newburg 75	Kingfish Broiled 40
Sea Bass Broiled 40	Smelts 30, with Tartare Sauce 40

### STEAKS, CHOPS, ETC.

Beefsteak, Craftsman 60	Small Sirloin or Tenderloin 90
Sirloin or Tenderloin Steak, Double 1.20	Extra Sirloin 2.50
Planked Sirloin, Craftsman 2.50	English Mutton Chop (1) 70
Plain Mutton Chop (2) 50	Lamb Chops (1) 35, (2) 60
Broiled Sweetbreads 75	Mixed Grill 60

### BROILED

Spring Chicken .....	80-1.50	Duckling .....	1.00-2.00
Squab Chicken .....	1.25	Guinea Hen .....	1.00-2.00

### ROAST.

Squab 1.00	Spring Chicken 1.50	Duckling 2.00
Guinea Hen 2.00	Ribs of Beef 50	Turkey Sliced 75

### COLD MEATS.

Roast Beef .....	50	Turkey .....	75
Beechnut Ham .....	35	Chicken 1/2 .....	80
Virginia Ham .....	50	Sliced Capon .....	75
Tongue .....	30	Guinea Hen 1/2 .....	1.00
Assorted Cuts .....	75	Boned Chicken .....	50
Lobster 1/2 .....	60		

### POTATOES.

Boiled, Baked or Mashed 10	French Fried 15
Lyonnaise 20	Hashed Brown 20
Hashed in Cream with Cheese 25	Hashed in Cream 20
Fried or Grilled 20	Sweet Potatoes, Baked 15
	Kentucky 20

### SALADS.

Craftsman 30	Chicken 50	Lobster 60
Stuffed Apple 40	Lettuce Hearts, with French Dressing 25	
With Roquefort Cheese Dressing 35	Tomato 25	Arco 35
Kuraki 35		

### CHEESE.

Camembert 20	Port du Salet 20	Roquefort 20
Cream 15	Gorgonzola 30	Stilton 25
		American 15

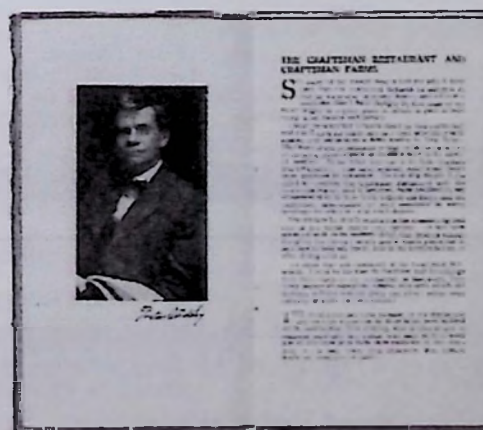
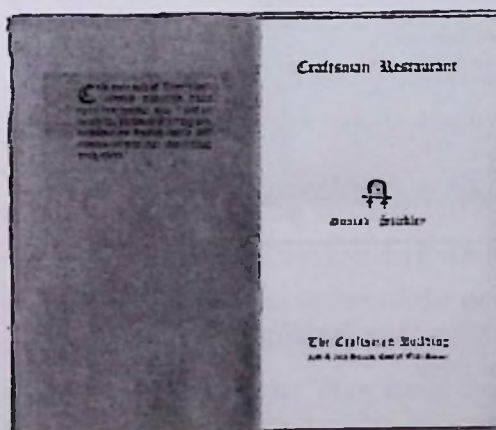
### FRUIT.

Basket of Assorted Fruits in Season, per person 25	
Grapefruit 25	Orange 15
Apple 10	Banana 10
Pear 15	Cal. Preserved Figs with Cream 25
Brandied Peaches, each 25	
Grapefruit and Orange Marmalade 20	Bar-le-Duc Jelly 35

### TEA, COFFEE, ETC.

Ceylon, Oolong, English Breakfast, Orange Pekoe or Green Tea, Small Pot 10, Large Pot 20	Coffee 15, Large Pot 25
After Dinner 10	Cocoa 20
Craftsman Farms Milk, Bottle 15	Buttermilk, Bottle 10

Images of the 12 page Luncheon Menu, featuring the center pages. Other pages of the menu present context, relating the restaurant to Craftsman Farms and stressing the importance of all aspects of its fresh food philosophy.







## Luncheon

BLUEPOINTS 30				ROCKAWAYS 30		COTUITS 30		CAPE COD 35	
Clams . Little Necks 30				Cherry Stones 35					
SOUPS									
Cream of Terrapin 50		Mongole 40		Crouste-au-pot 40					
Cup Cold Consommé 25				Cup Cold Chicken Broth 30					
Cup Cold Tomato Consommé 30				Cup Cold Chicken Okra 40					
Cup Cold Clam Broth 25									
—									
Pim-Olas 35		Cervelat 50		Radishes 25					
FISH									
Soft Shell Crabs 75		Terrapin, Maryland 3 50		Smelts, St. Germain 75					
Fillet of Sole, Joinville 90		Black Bass sauté with Butter 75		Codfish, Egg sauce 65					
Fried Whitebait 50		Planked Whitefish 2 00 1 00							
Pompano, Maître d'Hôtel 75									
—									
Eggs, Rose 50									
ENTREES									
Leg of Mutton with Red Beans 75		Pig's Jowls with Spinach 65							
Aiguillette of Fillet Marine, Parmentier 85		Pigeon, Chipolata 1 00							
Tripe à la Mode du Sud 65		Philadelphia Scrapple 40							
Lamb Chops, Champvallon 75		Mixed Grill 75							
COLD									
Soft Shell Crabs, Remoulade sauce 75		Turkey, Cranberry sauce 1 25							
Eggs à la Reine 50		Squab 1 00		Beef à la Mode 75					
ROAST									
Turkey, Giblet sauce 1 25									
Spring Lamb 85		Chicken 2 00 1 00		Mutton 65		Beef 70			
BROILED									
Poussin 1 25		Duckling 3 00 1 50							
Guinea Hen 2 25 1 25		Squab Turkey 3 50 1 75		Young Gosling 4 00 2 00					
Royal Squab 1 25		Squab Duckling 2 00		Hamburg Chicken 1 25					
GAME									
Wellesley Farm Mallard Duck 2 00									
Mallard Duck 2 25		Teal Duck 1 25		Plover 1 00					
Red Head Duck 3 50		Woodcock 2 00		Railbirds 1 00		Venison 1 50			
English Snipe 50		Grouse 3 50		Partridge 3 50		Ruddy Duck 2 00			
VEGETABLES									
Potatoes, Portuguese 30		Red Cabbage, Montargis 40							
New Potatoes 40		Fresh Mushrooms 1 00		Sweet Potatoes 40					
Parsnip sauté 40				Fried Eggplant 50					
SALADS									
Celery 50		Alexander 75		Tomato 60		Escarole 50			
Alligator Pear 75		Chicory 50		Romaine 60		Cucumber 50			
CHEESE									
English 25		Roquefort 30		American 25		Stilton 40		Gervais 25	
Port Salut 30		Edam 30				Gorgonzola 30			
Camembert 50						Brie 30			
FRUITS									
Sliced Peaches 60		Ivory Queen Watermelon 50		Tokay Grapes 75					
Malaga Grapes 75		Cantaloupe 60		Niagara Grapes 50					
Watermelon 50				Sickel Pears 40					
Delaware Grapes 50		Grapefruit 75		Concord Grapes 50					
Black Hot-house Grapes 2 00		Pears 40		White Hot House Grapes 3 00					
Hood River Apples 30				French Cantaloupe 75					
DESSERT									
Wheatena Pudding 40		Orange Custard Pie 25		Peach Turnovers 25					
Peach Short Cake 60		Apple Pie 25		Pineapple Pie 25					
		Stewed Crab Apples 40							
ICES									
Hazelnut Ice Cream 30		Ices in Souvenirs 75		Lemon Ice 30					
Crêe Parfait 40		Peach frappée 35		After Dinner Coffee Cup 15					
APOLLINARIS 40 25 15				JOHANNIS 40 25					
TANSAN, JAPANESE MINERAL WATER (NEW) 40 25									
Wednesday, October 16, 1907									
GARDEN									

*The Waldorf Astoria was on the corner of 34th Street and 5th Avenue, where the Empire State Building now stands.  
Before opening his own restaurant, Mr. Stickley often dined there.*



# HOW NEW YORK ATE: THE MANHATTAN DINING SCENE IN 1913

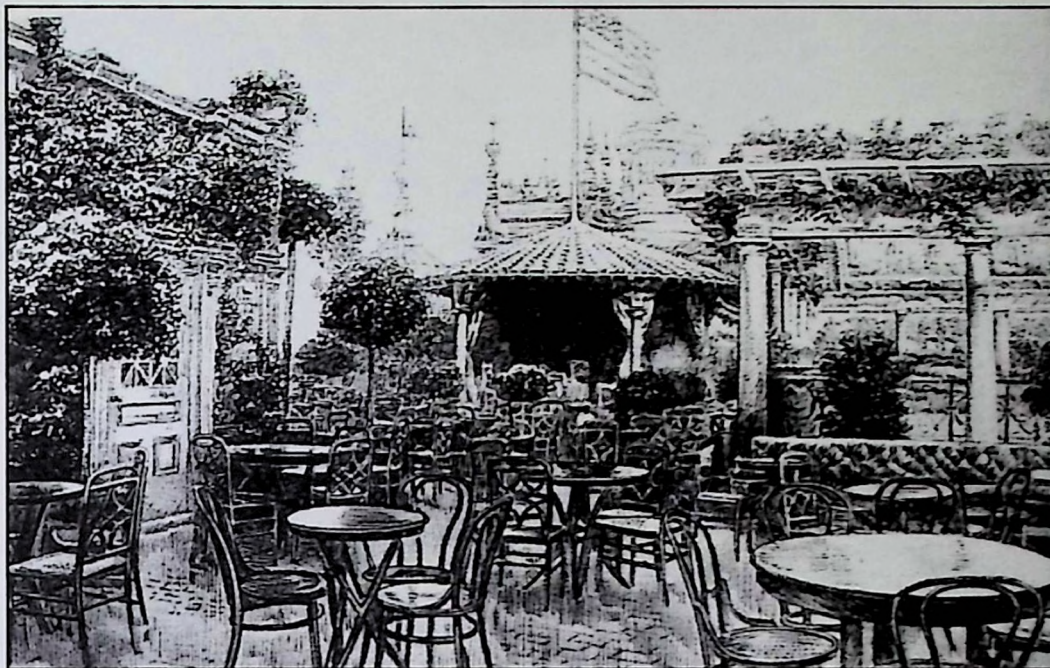
— William Grimes

**I**n 1913, the year the Craftsman Restaurant opened, New Yorkers had no shortage of places to eat. The city offered something for every budget and taste, from the penny food stands operated by charities to the 50-cent Italian menus in Greenwich Village to the opulent feasts at top restaurants like Delmonico's and Sherry's, where a diner could spend—shocking!—as much as \$10 in the course of an evening.

It was a great era in dining, now nearing its end. The First World War and Prohibition would ring down the final curtain, but for the moment, anyone with an appetite and a few coins could eat well, in a bewildering variety of styles. “Nearly all cuisines are represented,” the music critic and gourmet James Huneker wrote in 1914. “You can eat kosher or munch birds’-nests in the Chinese style; while French, Russian, German, Dutch, Italian, Spanish, Hungarian, Polish, Austrian, Turkish, Syrian, Rumanian, Greek, Portuguese, Cuban, Mexican, Liberian—why drag out the list?—are to be found.”

At the bottom of the scale, the destitute could buy baked beans and bread or a bowl of soup for a penny from one of the charitable organizations eager to keep the poor from spending their money at the saloon.

One step up the scale, New York abounded in cheap lunch rooms, hash houses, and hole-in-the wall niches where you could get a cup of coffee and a slice of pie. For diners on the run, there were strolling vendors and mobile food carts, especially in the busy beehive on Park Row, just across from City Hall. This was the center of the newspaper and magazine industry, where hungry newsboys, clerks, and journalists swarmed day and night. They spent their money at places like Dolan's or Hitchcock's, popularly known as “beans and”



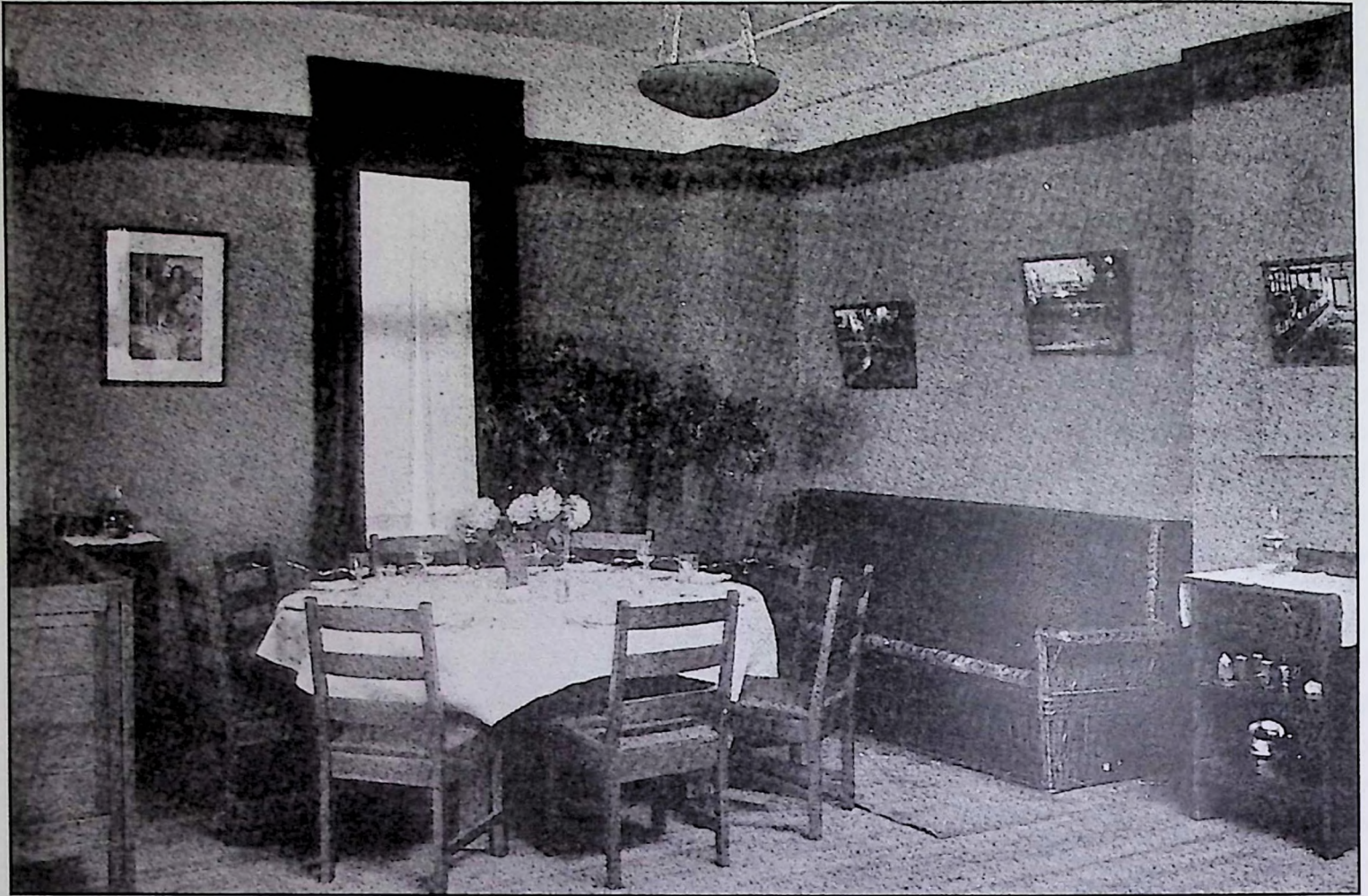
*Waldorf Astoria, New York, Roof Garden.*

restaurants, because a dime bought you a fat slice of corned beef or ham with baked beans, served Boston style (brown and juicy beans, each bean standing separately, like grains of rice) or New York style (white beans, mashed to a paste).

More fastidious diners headed to one of the spic-and-span lunchrooms operated by William and Samuel Childs. The two brothers, disgusted at the city's slovenly cafes, created a dining empire built on budget-minded menus and clean surroundings: white-tiled walls and waitresses clad in starched white uniforms, like nurses. The Childs menu stressed wholesome American food, with lots of milk-and-cereal dishes and the chain's signature yeast griddlecakes, cooked right at the front window for passersby to gawk at.

Childs service was courteous and quick, although not as quick as at the latest sensation on the dining scene: the automat. First developed in Europe, the coin-operated “waiterless restaurant” made its debut on Broadway and 12<sup>th</sup> Street just after the turn of the century, and then really took off after two Philadelphia entrepreneurs named Joe Horn and Frank Hardart arrived on the scene and opened their





*An inviting corner in the Restaurant. Furniture, linens, lighting, table-setting, and wall decoration work together to present a warm unified impression. The artwork on the walls connects the guests with Craftsman Farms and the work of designer Harvey Ellis. To the left of the window is the lovely Ellis artwork of a foundry scene seen on the back cover of this publication.*

first New York automat in Times Square in 1912. Before long, putting a nickel in the slot for a cup of coffee or a sandwich became a New York ritual.

The truly health-conscious diner could patronize one of the growing number of vegetarian restaurants that began appearing around the turn of the century. Some specialized in simple starch and vegetable dishes. Others, swept up in the fad for bizarre meat substitutes, created “cutlets” and meatless meat loafs from nut products and protein concentrates like nuttose and bromose. One day, fascinated journalists speculated, Americans might take their meals in the form of a pill.

Adventurous diners, hungry for something more ambitious than a quick lunch but still budget-priced could, choose from the long list of international cafes listed by Huneker.

Greenwich Village teemed with family-run Italian restaurants; many of them part of boarding houses, where you could eat your fill for 50 cents.

Gonfarone’s, on Macdougall Street, was renowned for a seven-course meal that started with antipasto and minestrone, proceeded to a pasta course of spaghetti with meat or tomato sauce, and moved right along to a fish course (boiled salmon with caper sauce), a meat course (sweetbread with mushroom patty, broiled spring chicken, or roast prime rib) served with side dishes of Brussels sprouts or spinach, and boiled or mashed potatoes, followed by a green salad. Dessert was tortoni or spumoni, fresh fruit, and assorted cheeses with coffee. The 50 cents included a pint of California wine. Italian wine was a dime extra, and the meal ran 60 cents on the weekend, when the Gonfarones added



half a boiled lobster with mayonnaise to the menu.

The city's Bohemian element—writers, artists, journalists, and their hangers-on—flocked to ethnic cafes and to French bistros typified by Mouquin's, affectionately known as Mook's. Run by a Swiss wine merchant, Mouquin's started out in lower Manhattan in 1857 and toward the end of the 19<sup>th</sup> century opened an uptown branch at Sixth Avenue and 28<sup>th</sup> Street, where the basic philosophy remained the same: good French food and the best wines served at modest prices.

Not too far from the Craftsman Building located at 6 East 39<sup>th</sup> Street, a very different breed of restaurant emerged soon after the turn of the century in Times Square: the lobster palace. Side by side, with the theaters inching northward from the 30's, the lobster palaces were surf-and-turf palaces that catered to big spenders and the chorus girls they loved. They were, in a way, a rude response to the self-consciously upper-crust Sherry's and Delmonico's directly across town on Fifth Avenue, where aristocrats and plutocrats dined on the finest French cuisine in hushed surroundings.

The lobster palaces were boisterous, expensive, and fun. Rector's, the pioneer, set the tone. Every night, when the theaters let out, celebrities from the stage made their way into the restaurant, bowing to applause from delighted diners, many of them Midwestern tourists or businessmen on a spree. The champagne flowed, the hat-check attendants amassed small fortunes, and Rector's became a byword for naughty pleasures, celebrated in the Broadway song "If a Table at Rector's Could Talk."

Rector's was surrounded by extravagant restaurants like Shanley's, Jack's, and Churchill's, where dinners went on until dawn. Most amazing of all was Murray's Roman Gardens on 42<sup>nd</sup> Street, a wild theme restaurant whose jumbled Roman, Egyptian, and Chinese décor included a full-size replica of Cleopatra's barge.

Nearer to the Craftsman—just one block north, on 40th Street, was the ultra-chic Café des Beaux Arts, a higher-toned version of Mouquin's. Sumptuously furnished in the Art Nouveau style, it was an immediate hit with the arty set, who adored its house liqueur (Forbidden Fruit) and flocked to its

Friday night "Soirées Artistiques," when stars of the musical stage would perform impromptu. Guests could thrill to Anna Held of Ziegfeld fame singing "I Just Can't Make My Eyes Behave" or Lillian Russell performing "My Evening Star."

This, then, in the fall of 1913, was the scene when the Craftsman Restaurant opened for business on the 12<sup>th</sup> floor of the Craftsman Building. Where, exactly, did it fit in?

Well, it did not fit in. It stood out. This was Stickley's plan. "We are not starting a restaurant because we feel that we want to go into the restaurant business," he wrote in *The Craftsman* magazine, "but because we feel that certain ideals of cooking and furnishings should be expressed in connection with a restaurant."

The Craftsman Restaurant, like the Craftsman Building itself, was intended as a showcase for certain ideas, in this case, ideas about the relationship between food, design, pleasure, and the good life. "We want to see just how comfortable, how simple, how beautiful such rooms can be made," Stickley continued. "We want people to be happy in them, to brighten their ideals of life through contact with them."

It is safe to say that no other restaurant owner in New York was thinking along these lines at the time. The city's most celebrated restaurants inclined toward heavy, ornate Victorian décor or, if they were French and up to date, Art Nouveau froufrou. The Craftsman introduced modern furniture and a chaste sense of design, all of it organized into an integrated whole. This was unheard of.

Even more revolutionary, the Craftsman promoted a close relationship between kitchen and farm. "My theory about a restaurant is that is that to be the right sort of an eating place it must be closely related to its source of supplies," Stickley wrote.

At a time when industrialized food production was straining the old ties between local farmers and the city's chefs, the Craftsman Restaurant made a point of putting food from its New Jersey farm on its elegantly designed tables.

Stickley looked to Craftsman Farms to provide butter, milk,



eggs, poultry, fruit, vegetables and even flowers for the restaurant, whose menu was, truth to tell, rather orthodox. Standard dishes of the day predominated: oysters in all styles, celery and salted almonds sold as side dishes, lobster Newburg, steaks and chops, duck and guinea hen. Instead of rich desserts, the restaurant offered brandied peaches, or figs with cream.

The menu poses a few questions, however. What went into a Craftsman Salad? Or the Craftsman planked sirloin? Or stewed oysters, Craftsman style? Alas, we do not know. A promotional booklet for the Craftsman Building hinted that the Craftsman menu would include some exotic pleasures as well—“appetizing items from the kitchens of India, China and Japan.” The original chef, T. Moto, was Japanese, as was most of the kitchen and dining room staff, but the only Asian note on the menu, besides tea, seems to be mango chutney.

Service was another matter. The Craftsman’s hushed Japanese service set it apart from the raucous lobster palaces of Times Square, swept up in the dance craze popularized by Irene and Vernon Castle. All over town, restaurateurs were forced to hire big orchestras and make space on the dining floor so that customers could jump up between courses and do the turkey trot and the grizzly bear. The food got cold, and gourmets grumbled, but there was no getting around it: diners now expected entertainment with their food. The Craftsman Restaurant, swimming against the tide, offered peace and repose.

The Craftsman enterprise went bankrupt with a few years, but Stickley’s dream lived on. More than half a century later, Alice Waters introduced similar ideas about raw ingredients at Chez Panisse in Berkeley, Calif., sparking a revolution in dining. The farm-restaurant concept has taken on new life in recent years, notably in the hands of Dan Barber at the Stone



*A view of the many windowed dining room giving some impression of its size. Furnishings like those used in the Restaurant were available for purchase on the sales floors of the Craftsman Building.*

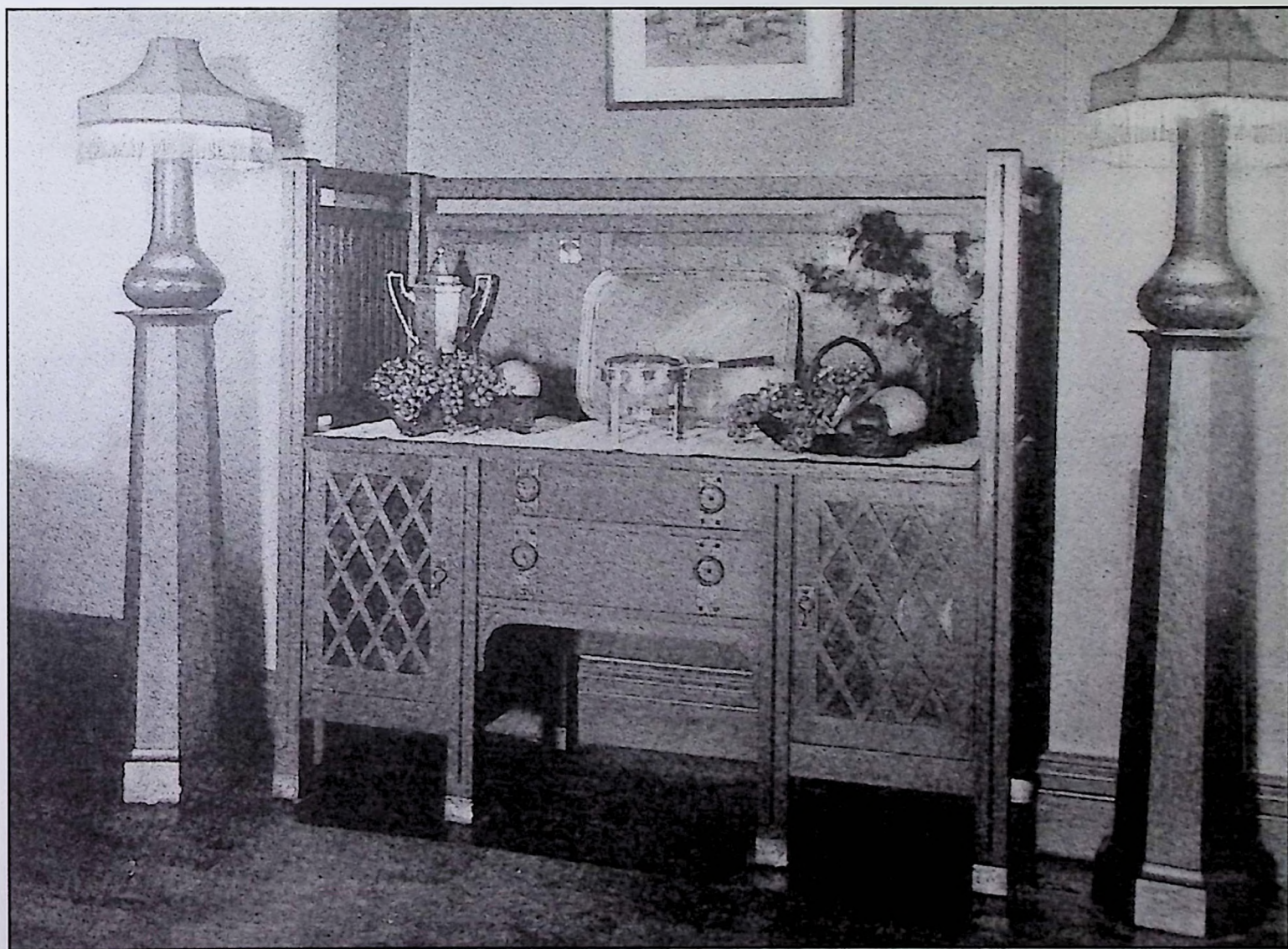


Barns Center for Food and Agriculture outside New York. Stickley's novel idea that restaurant design plays a critical role in the setting the tone at a restaurant and shaping the dining experience is simply accepted wisdom today among restaurateurs, who spend lavishly to create a visual setting for their food. Like a good farmer, Stickley planted the seed and nourished it. And in time, the Craftsman ideal has borne fruit.

**ABOUT THE AUTHOR:** William Grimes writes obituaries for The New York Times, where he was restaurant critic from 1999 to 2004. His book *Appetite City: A Culinary History of New York*, will be published in the fall by North Point Press. He is the author of *Straight Up or On the Rocks: The Story of the American Cocktail* and *My Fine Feathered Friend*, the tale of a chicken that came to live in his backyard.

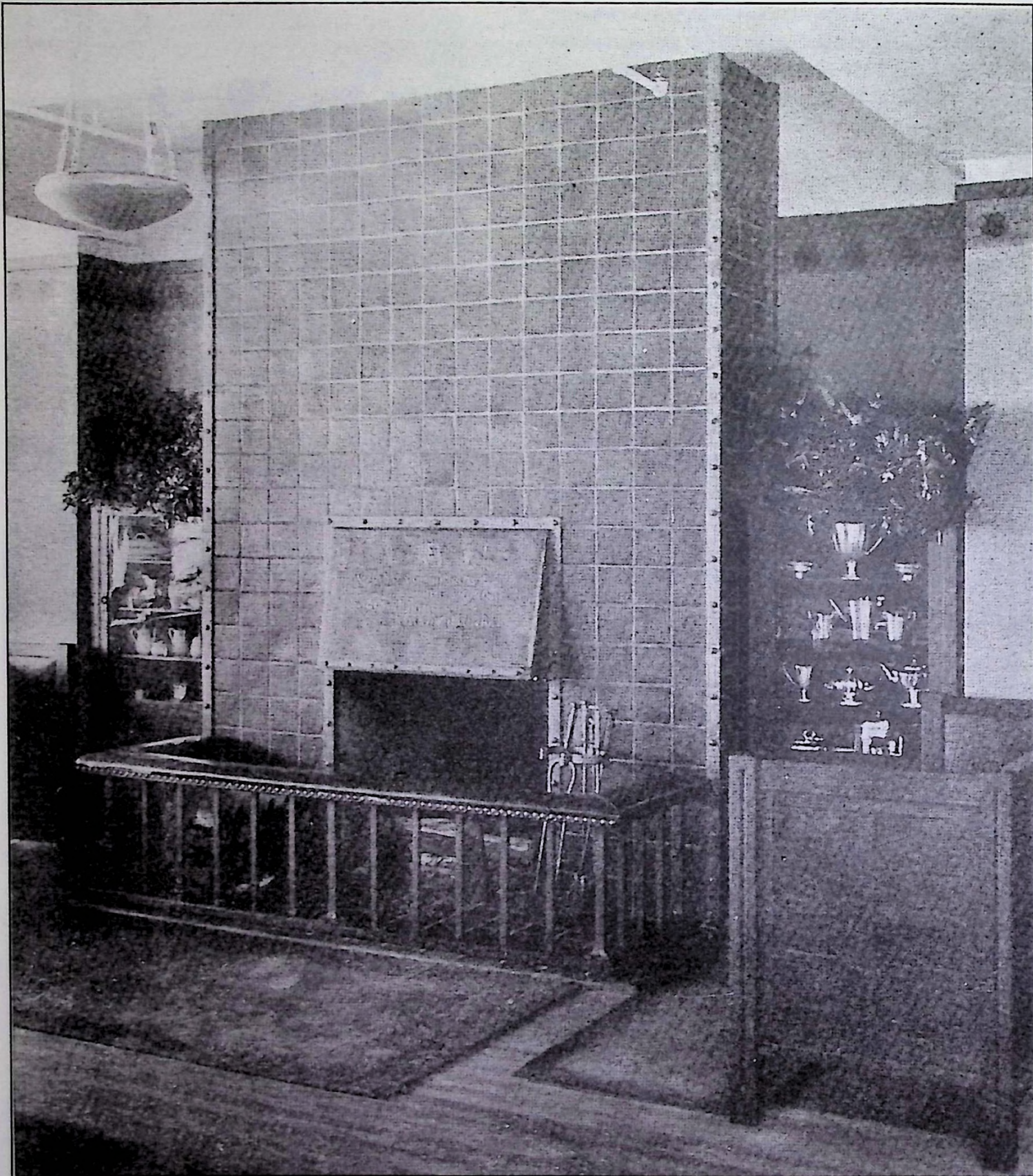


*The cover of the Luncheon Menu.*



*This sideboard was the first thing a visitor would see when exiting the elevator into the Restaurant on the 12th floor. The visitor would walk out of the elevator and east into the room, drawn in by the warmth of the sideboard and lamps.*





*One of the most attractive and homelike features of the dining room was the fireplace, which was faced with Grueby tiles of brownish-mauve, bound with bands of hammered iron. The hood, of iron-bound hammered copper, bore in raised letters the motto shown on page 33 of this publication. A detail of the ceiling light fixture may also be seen on page 33.*



# TO HEALTH AND HYGIENE: THE CRAFTSMAN RESTAURANT AND EATING OUT IN AMERICA

— Debra Hegstrom

**W**hen Gustav Stickley opened the doors of his Craftsman Restaurant in November 1913, he wanted the public to know that the restaurant, like his furniture and houses, was designed to meet the highest quality standards possible. As he added to his growing business ventures, he continued to live up to the medieval motto, “Als ik kan,” or “the best that I can.” His emblem, a symbol of the primitive cabinetmaker’s compass, including this motto, was the main decorative element on all the china, silver, glassware, and other fittings. To that end, the restaurant needed not only to provide delicious, healthful food, but also to subscribe to standards of hygiene and cleanliness, as expressed in Stickley’s essay for the printed menu:

My theory about a restaurant is that . . . it must be closely related to its source of supplies. In no other way can it be fully hygienic and satisfactory. . . . I decided to combine the Craftsman Restaurant with the Craftsman Farms, and to bring my farm products to my restaurant table in New York without the delay, and the consequent deterioration of food inevitable in many handlings by wholesale and retail dealers.<sup>i</sup>

In our current American love affair with eating out, we tend to focus on taste and pleasure; safety and hygiene are essential, but little-discussed, functions of the experience. In 1913, however, Stickley’s emphasis on the healthful aspects of eating at his restaurant shows up in almost everything that was written about it.

Up until the early 1900s, federal legislation had been written to safeguard imported foods, but little had been done to ensure the quality of domestic food handling and preparation. It took the work of many dedicated groups and individuals, including women’s clubs, socially-conscious journalists, state and local food and drug officials, the American Medical Association, the American Pharmaceutical Association, and President Theodore Roosevelt, to begin

addressing serious problems in the country’s food and drug supplies.<sup>ii</sup> Not the least of these efforts were stories about the atrocious conditions in the meat packing industry, as told by Upton Sinclair in his novel, *The Jungle*, published in 1906. Although Sinclair’s intent was to expose the exploitive working conditions in American factories, the novel brought more attention to unsafe food handling practices.

With the resulting passage of the first comprehensive federal statute of its kind, the Pure Food and Drugs Act of 1906, government officials had the means to begin to control adulterated and misbranded food in interstate commerce. Under the act, a food product is defined as adulterated “if it consist in whole or in part of a filthy, decomposed, or putrid animal or vegetable substance.” Provisions are spelled out for “chemical examination” of food specimens by the Bureau of Chemistry (part of the Department of Agriculture) and for prosecution of violations as a misdemeanor in U.S. courts of law.<sup>iii</sup>

While the federal regulations were open to interpretation and not readily followed, local governments had an even more difficult task controlling the spread of food-borne disease by infected food handlers. The “Typhoid Mary” scare of 1907 was a case in point. Mary Mallon, a cook in the New York City area, was a healthy carrier of typhoid fever who infected almost 50 people, three of whom eventually died after eating food she had prepared. When she was approached as the probable source of the outbreaks, she refused to be tested because she had no symptoms of the disease. Finally she was quarantined against her will by the New York City Health Department. Sections 1169 and 1170 of the Greater New York Charter gave the board of health the power to “use all reasonable means for ascertaining the existence and cause of disease or peril to life or health,” and to “remove . . . to [a] proper place . . . any person sick with any contagious, pestilential, or infectious disease.”<sup>iv</sup> After almost three years of detention, Mary was released; when she unlawfully returned to employment as a cook during the years 1910-15, she was recaptured and detained for the rest of her life.





Pages of the Luncheon Menu showing Craftsman Farms.

Along with the enactment and enforcement of the law, socially-conscious groups also applied social and economic pressures on businesses to conform to “progressive” norms of life, including insistence on qualities that promoted health and well being.<sup>v</sup> The disease-related effects of crowded, dirty, dimly-lit dwellings had been reported in photographs and text by police journalist and slum reformer Jacob Riis, in *How the Other Half Lives: Studies Among the Tenements of New York* (1890), and influenced then-Commissioner of Police Theodore Roosevelt to tear down many police-run “poor houses” in New York City. The 1911 construction of four large “sanitary” apartment houses, between 77<sup>th</sup> and 78<sup>th</sup> Streets, was financed by Mrs. William Kissam Vanderbilt, who was involved in the fight against tuberculosis. The buildings featured open stairways that would free tenants from poorly ventilated hallways and stairwells, believed to encourage contagion. Stickley published an article about the apartments in *The Craftsman* and also wrote himself about “pure air, pure water, and plenty of room” as essential to the cure and prevention of disease.<sup>vi</sup>

Stickley’s articles joined a proliferation of books and periodicals aimed at middle and upper class women that provided instruction in new methods of housekeeping, stressing the importance of light and ventilation. With the introduction of

more and more labor-saving devices, expectations for cleanliness in the home were raised significantly.<sup>vii</sup> By the late 1860s, women’s ventures outside the home included “ladies’ luncheons,” and by the 1890s, it was even acceptable for a woman to dine alone at night.<sup>viii</sup> As women began to spend more time shopping and socializing, department stores included restaurants to help make the consumer experience as pleasant as possible. These progressive women certainly would have expected places of business that were courting their patronage to uphold the highest standards of cleanliness and hygiene.

Gustav Stickley used his magazine, *The Craftsman*, and various Craftsman Enterprises pamphlets as vehicles to convey messages of

assurance to his clientele. Much of the food for the restaurant came from Craftsman Farms (his own home), which figures significantly in the menu, as “some who dine at our Restaurant will be glad to have a glimpse of the place from which our produce comes.” The recent impact of Upton Sinclair’s exposé of horrific meat packing industry practices helps us understand Stickley’s eagerness to describe the wholesomeness of his cattle and the kindness with which they are cared for:

Holsteins . . . possess all the qualifications necessary for the production of pure, nutritious milk. . . . They need plenty of fresh air and pure water and well balanced rations, as well as clean surroundings, and a certain amount of exercise. Moreover, as the nervous condition of the cows naturally affects both the quantity and quality of the milk, it is important that they be treated with kindness.<sup>ix</sup>

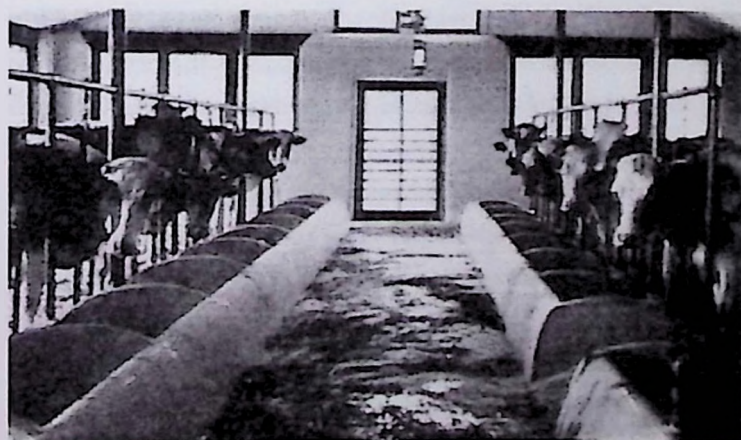
Photographs show contented cows grazing happily in bucolic pastures, and “Woodcrest Rachel” is featured for her prolific production of milk and butter. The proper housing and cleanliness of the cows, along with the freshness of the dairy products they supply, are equally important:

. . . walls and feed troughs are of concrete,



painted and enameled so that they can be washed and scrubbed easily, while the concrete floor and other parts of the interior . . . can be kept thoroughly clean. . . . The cows are kept scrupulously clean, and . . . [their] milk is taken into the milk-house (a separate building), where it is aerated and strained through strainers of the most approved type into forty-quart cans. These are shipped direct to the Restaurant in New York, where the milk needed for the tables is bottled . . .<sup>x</sup>

Fresh milk was delivered from upstate via railway to New York City by 1843, but pasteurization was not widely adapted until the 1890s. By 1908 only 25 percent of the milk sold in New



*Photographs of a herd of Holstein cattle at Craftsman Farms. Poultry and dairy products were brought fresh from Craftsman Farms each morning.*

York City was being pasteurized.<sup>xi</sup> Stickley does not mention this beneficial process for slowing the growth of microbes in food, perhaps relying instead on the consumption of milk products in the restaurant shortly after their arrival: “. . . the restaurant table will be supplied with milk, eggs, fruit, vegetables but a few hours old and rushed in in the early morning in Craftsman trucks from the farm to the restaurant.”<sup>xii</sup>

The development of electricity in the late 19<sup>th</sup> century also played a major role in promoting the healthful enjoyment of eating out in three essential areas: lighting, ventilation, and refrigeration. Thomas Edison had perfected the incandescent light bulb in 1879 and opened the first central electric station in New York City in 1882. Within two years, thousands of businesses were using electric lamps. By 1900, the enormous power of Niagara Falls was tapped with the opening of a huge hydroelectric plant. Standardized electric 120-volt alternating current was available by 1910, which made electricity affordable for almost anyone and resulted in the development of many new electrical appliances.<sup>xiii</sup>

As businesses introduced indoor electric lighting, the form it took was becoming as important as its presence. Natural light was preferred, but in its absence, electrical lighting must not be too harsh, as Stickley explains: “The doctrine of general indirect lighting has been preached pretty consistently of late and is coming to be more and more generally accepted. An example of one form may be seen in the Craftsman Restaurant.”<sup>xiv</sup> Stickley identifies his indirect lighting fixtures in the dining room, fitted with X-ray reflectors, as the “Eye-Comfort Lighting System.” In the kitchen, however, the food preparation benefited from natural light:

The kitchen . . . has been given the most favorable location in the whole building—the south end of the twelfth and topmost floor, where the many windows insure a generous supply of fresh air and sunshine. This hygienic and well-equipped department is open for inspection . . .<sup>xv</sup>

Along with the benefits of natural lighting, ventilation was proclaimed to contribute to the preservation of food quality and safety:

MR. STICKLEY'S RESTAURANT  
ASHEVILLE, NC





*Northern view of the kitchen of the Craftsman Restaurant, a model of twentieth century hygiene.*

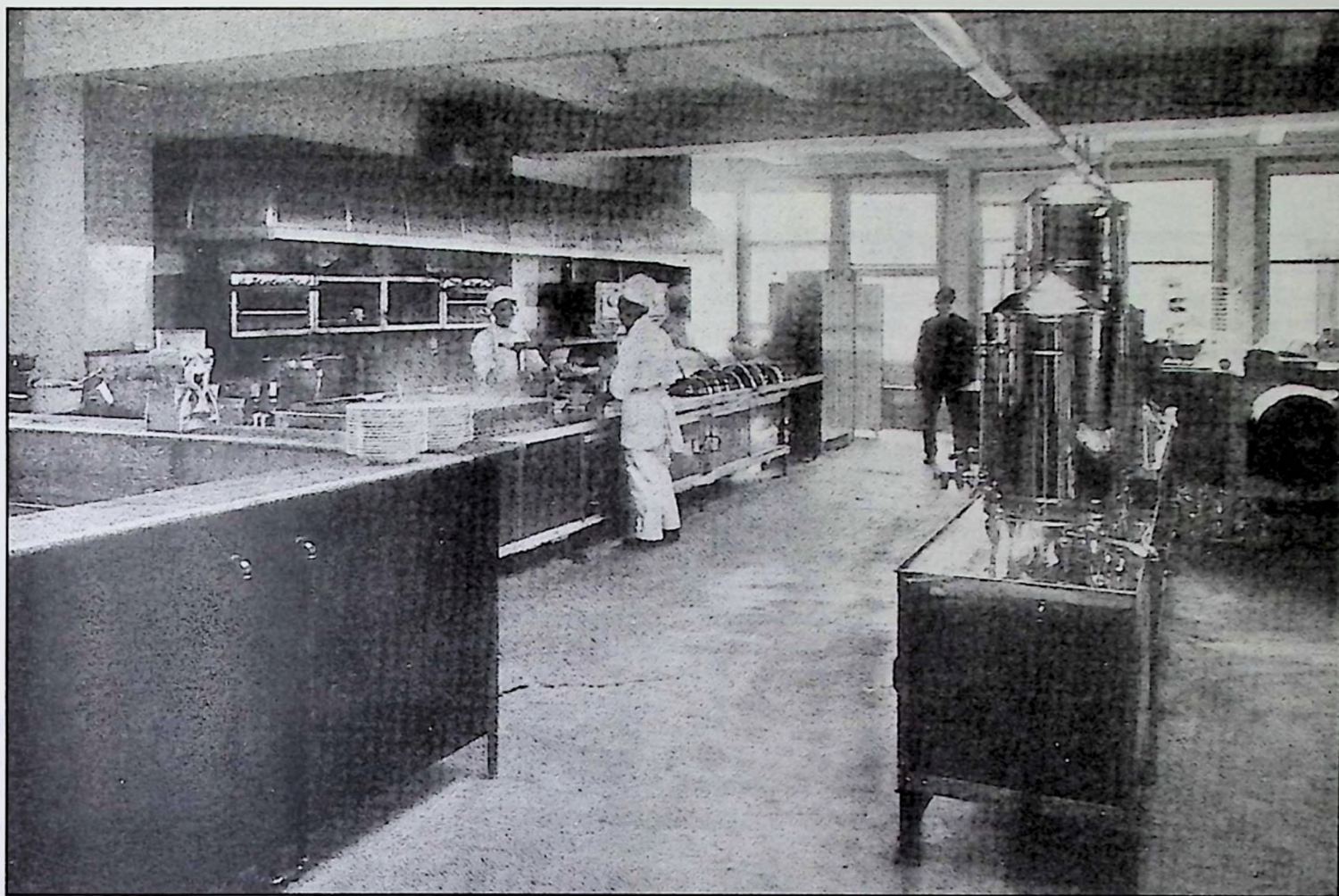
... the hoods erected over the ranges, broilers, and ovens have direct vent connections from each, extending up and through the roof, for carrying off all odors. Direct vents are also run from the broilers ... and ... ovens to the outside of the building. This is very important from a sanitary standpoint, as it removes odors and unnecessary heat.<sup>xvi</sup>

But the most crucial factor in the preservation of food and its proper handling was the issue of refrigeration. As cities continued to grow and electricity became widely available, the development of mechanical refrigeration replaced the "icebox." Large quantities of food could now be preserved for longer periods of time, necessitated by more and more people moving farther away from the places of production. Manufactured ice was produced in the Northeast by 1910

and refrigerated transport of food by truck and railway was becoming common and less expensive.

Stickley makes note of his Bohn Syphon refrigerators, made by the White Enamel Refrigerator Company. A 1913 advertisement states the refrigerator is "An oasis in the heat ... preserving the cool crispness of the garden—a bulwark against disease through the perfect preservation of food and meats ... [It is] lined with vitreous white enamel steel which is kept spotlessly white and clean by the use of a damp cloth."<sup>xvii</sup> And the restaurant's Audiffren-Singrun Refrigerating Machine was used to manufacture table ice from the spring water brought in from Craftsman Farms. Without such machines it would not have been possible to serve the great variety of seafood, cuts of meat, and fresh fruits and vegetables listed on Stickley's menu.





*Southern view of the light, sunny, airy kitchen that occupied the south end of the twelfth and topmost floor in the Craftsman Building.*

In every way, Gustav Stickley promoted his Craftsman Restaurant as a healthy, calming environment for anyone who may have been wary about the potential risks of “eating out.” By virtue of the latest technology, all precautions were being taken to ensure the right atmosphere and safely handled food. While other public restaurant kitchens were often “exiled to some dark basement,” where it was easier to receive deliveries, Stickley declared his top-floor kitchen was “the sunniest, lightest spot” in the building, “with every sanitary detail that modern science has given the culinary world.”<sup>xix</sup> No expense was spared in creating a state-of-the-art dining experience to ensure customers that the Craftsman Restaurant was a safe haven in a world filled with the dangers of germs and disease.

<sup>i</sup> Gustav Stickley, *The Craftsman Restaurant* (luncheon menu, probably 1913), n.p.

<sup>ii</sup> Department of Health and Human Services, *A Guide to Resources on the History of the Food and Drug Administration* (Washington, D.C.: U.S. Government Printing Office, 1995), p. 1.

<sup>iii</sup> *The Statutes at Large of the United States of America from December, 1905, to March, 1907*, Volume XXXIV: Part 1 (Washington, D.C.: Government Printing Office, 1907), p. 768.

<sup>iv</sup> Judith Walzer Leavitt, *Typhoid Mary: Captive to the Public's Health* (Boston, Beacon Press, 1996), p. 71.

<sup>v</sup> Marc T. Law and Gary D. Libecap, “The Determinants of Progressive Era Reform: The Pure Food and Drugs Act of 1906 (December 1904). NBER Working Paper No. W10984. <http://ssrn.com/abstract=637781>.



vi Henry Atterbury Smith, "Open Stair Apartments: A New Development in City Architecture," *The Craftsman* 20:4 (July 1911), pp. 365-371. Also see "Building for Health: Sensible and Hygienic House Plans are One Significant Result of the Present Campaign Against Disease: By the Editor," *The Craftsman* 17:5 (February 1910), pp. 552-561.

vii See Ruth Schwartz Cowan, *More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave* (New York: Basic Books, Inc., 1983). Christine Frederick advocated for an easy-to-clean, "laboratory kitchen" and applied engineering manufacturing practices to the care of the home in *The New Housekeeping: Efficiency Studies in Home Management* (Garden City, NY: Doubleday, Page & Co., 1913) and *Household Engineering: Scientific Management in the Home* (Chicago: American School of Home Economics, 1919).

viii John Mariani, *America Eats Out* (New York: William Morrow and Company, 1991), p. 31.

ix Stickley, *The Craftsman Restaurant*, n.p.

x Stickley, *The Craftsman Restaurant*, n.p.

xi Mariani, *America Eats Out*, p. 57.

xii "Nature's Citizens," *The Craftsman* 24:4 (July 1913), p. 455.

xiii Cowan, *More Work for Mother*, pp. 91-93.

xiv "The Home-Builders' Exhibition," *The Craftsman* 26:1 (April 1914), pp. 111-112.

xv Gustav Stickley, *A Summary of Craftsman Enterprises* (not dated), p. 14.

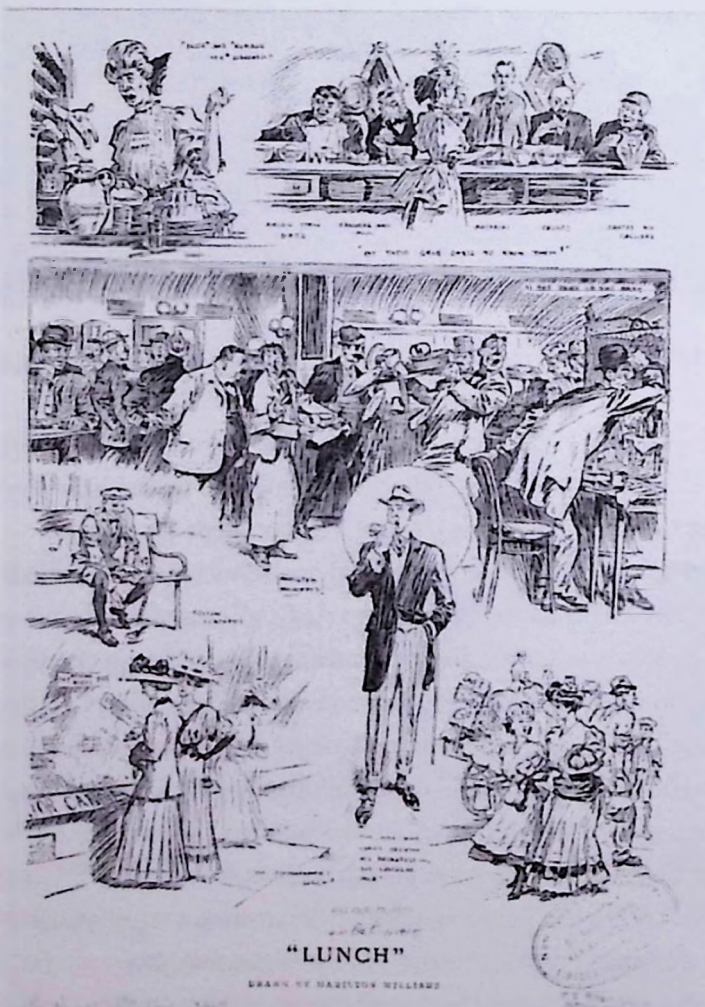
xvi "The Craftsman Restaurant: By a Visitor," *The Craftsman* 25:4 (January 1914), p. 398.

xvii <http://www.vintagepaperads.com/Bohn-Syphon-Refrigerator>.

**ABOUT THE AUTHOR:** Debra Hegstrom received a Ph.D. in art history at the University of Minnesota, Minneapolis, specializing in the relationships between American and European art and architecture of the late nineteenth and early twentieth centuries. Her dissertation, "Gustav Stickley and American 'Home-making' in *The Craftsman*: Gender and Design Issues, 1890-1915," examines the significant role Arts and Crafts proponent Gustav Stickley played in developing a comprehensive domestic program for the American home and family, which he introduced in his *Craftsman* magazine and catalogs. Through *The Craftsman*, Stickley helped disseminate and reinforce a dialogue about appropriate male and female roles for almost every aspect of American home-making, as well as guidelines for the development of the larger sphere of the community.

Debra presented "Gender and Style: Reassessing Gustav Stickley's Vision for the American Home and Family" in June 2006 at an Arts and Crafts conference, *The Intersection of Regionalism and Internationalism—A Living Tradition*, sponsored by Initiatives in Art and Culture, the University of Minnesota, and the Minneapolis Institute of Arts. She taught a course, "Gustav Stickley and the Arts and Crafts Movement," for the Compleat Scholar, University of Minnesota, in the winter of 2007.

Debra is Associate Educator at the Minneapolis Institute of Arts and serves as lead instructor for a two-year docent training and art history program. She is also an adjunct professor of art history at the Minneapolis College of Art and Design.





## THE CRAFTSMAN RESTAURANT: BY A VISITOR



NOVEL experiences, as we grow older, are worth having, and it was somewhat of a novel experience for me to find myself thinking in a restaurant; more than that, to be in a restaurant that made me think. Most restaurants seem designed to discourage thinking, to distract the attention. Doubtless there are enough people who seek them to get away from their thoughts.

But here, in the upper story of a modern building in the heart of New York itself, I discovered myself thinking. It came over me, with a sort of mild surprise that the atmosphere was conducive to thought.

About me people were lunching quietly, without haste and without boisterousness. Soft-treading little men of Nippon brought delectable viands on dainty dishes. A stringed orchestra was playing softly something familiar from Grieg or MacDowell—I hardly noticed what.

My host had left me for a few moments to greet some friends at another table, and I found myself, not unnaturally, philosophizing on the not altogether original topic of eating.

It is odd, when you stop to think of it, what a rite and ceremony this physical act of eating has become among us. Brought to its last analysis, it is about as crude and vulgar as anything we do. The invention of forks and spoons has made it less so, and yet it is a purely animal and unintellectual function.

That humankind has made a social ceremony of eating is perhaps an evidence of our ability to rise above the plane of the beasts. However that may be, we have become gregarious and social in our eating. The breaking of bread and the sharing of salt have come to hold a meaning for us. By feast and banquet, wedding breakfast and afternoon tea, we celebrate the things that are dearest to us. Eating together has become one of the testimonials of friendship.

To be sure, we have overdone it, just as we are prone to overdo and coarsen most of the more intimate expressions of our lives. There is too much feasting, too much dining out, too much conviviality. It is a pity that we cannot all of us confine the observation of the friendly rite to the home table, where only intimates and true friends may gather to pour out their temperate libations to the household gods. But it cannot be so. Men and women will continue to gather at the public inns and cafés in spite of our moralizing. "Dost thou think, because thou art virtuous, there will be no more cakes and ale?" Moreover, the arrangement of modern life often makes it necessary for men and women to be away from home at that urgent hour when their country cousins are listening for the dinner horn.

It is therefore an indication of progress when a man deliberately



## THE CRAFTSMAN RESTAURANT

sets out to equip a restaurant that shall possess, so far as is humanly possible, the simplicity and quiet and intimate charm that home-loving hearts crave in the great city. That is what Gustav Stickley has done on the twelfth floor of the new Craftsman Building. It is unique; there is none like it. In comparison, even the little tea rooms in the side streets seem insincere, and the hotel restaurants with their noisy cabarets become artificial and restless.

It would be difficult to analyze the atmosphere of this place; the spirit of it is what counts for most. But the material manifestations of that spirit are not without interest and significance.

To me it goes without saying that a product of the Craftsman establishment is beautiful. The room is long and airy, with soft-textured walls of warm, rich Gobelin blue, brightened at the top by a frieze of conventionalized nasturtium leaves and blossoms in tones of light and dark green and deep red. Here and there are framed sepia photographs giving glimpses of the homestead and wooded hillsides, the grazing cattle and pasturelands of Craftsman Farms.

A singularly restful glow is shed upon the room by the indirect lighting, the rich cream color of the ceiling reflecting the rays from suspended copper bowls—a point that adds much to the quiet home-like atmosphere.

**T**HE floor is of maple, stained a mellow brownish-gray, and is dressed with rugs in soft tones of brown. The furniture, especially designed and built at the Craftsman Workshops, is of brown-fumed oak, and the chairs have seats of brown and gold hair-cloth. The oak tables vary in size, some being round, some square, and some hexagonal. Also in close harmony of browns are the handsome sideboard, china cabinets, leather-cushioned settles and piano, while over the windows are coffee-colored net curtains, with brown velour hangings at the sides, bearing a stenciled nasturtium border in dark green, dull red and orange.

One of the most attractive and homelike features of the room is the fireplace, which is faced with Grueby tiles of brownish-mauve, bound with bands of hammered iron. The hood, of iron-bound hammered copper, bears in raised letters the motto:

*Where young men see visions  
And old men dream dreams.*

On the tile hearth are massive wrought-iron andirons, iron fire set and wood basket, and a fender of hammered copper and iron with a leather-cushioned rail, each piece contributing to the general air of simple craftsmanship that pervades the place.



## THE CRAFTSMAN RESTAURANT

The Irish table linen, the brown willow baskets in which rolls are served, the tasteful silver and glassware, the brown-bordered china, and the pale brown flower vases are all in carefully studied harmony, unconsciously producing the same effect as the orchestra of piano, violin and 'cello, which discourses sweet melody during the meal hours.

The genius of the place is Mrs. Cutting, who holds the unique post of hostess—unique for a commercial restaurant. To her, in large measure, I understand, is due the credit for the decorations of the restaurant as well as of the rest rooms and club rooms on the eleventh floor.

It has not yet been my privilege to visit the Craftsman Farms in New Jersey, but I have partaken of their product, for the dairy and poultry at the Farms—Mr. Stickley's Holsteins and White Leghorns—furnish the Craftsman Restaurant tables with milk, cream, butter, and eggs, and the drinking water comes from the springs in his hill-sides. Next season Mr. Stickley expects to bring in also his own fruit and vegetables.

The menu is simple, wholesome, varied, and daintily served, and is cooked in a kitchen that is a model of modern scientific sanitation and efficiency. The waiters are Japanese, drilled to the highest point of quiet skill by the Japanese steward.

Are details wearisome? So much has been necessary to give a slight idea of the physical aspects of the Craftsman Restaurant. Its spirit, its atmosphere, its intangible soul—for you feel that it has one—is the Craftsman spirit, which is another way of saying the life ideal of one man. From the time Gustav Stickley opened his first little furniture shop in Syracuse—and long before that—his achievements have been the result of a sincere ideal of work, the ideal of the *Thing Well Done*. It is that which has woven itself into the sturdy beauty of the Craftsman furniture, into the mission of the Craftsman magazine, into the model dairy at the Craftsman Farms, into this big idea of service of the Craftsman Exposition, into the Craftsman Restaurant whose broad and sunny windows look across the grime and sordidness of a great, self-seeking city to the green fields and blue hills of God's country beyond.

*(For additional description and illustrations see page 397.)*



## THE CRAFTSMAN RESTAURANT

### THE CRAFTSMAN RESTAURANT

(Continued from page 368.)

**W**HILE the furniture of the Craftsman Restaurant was all made in Mr. Stickley's own workshops at Eastwood, N. Y., many other features of its equipment were specially designed and made by different firms. And so much of the interest of the place is due to their close coöperation in working out the various details, that it is a pleasure to give credit to them here for the excellent results they have achieved.

The lighting fixtures, for instance, with their copper bowls and X-ray reflectors (well named the Eye-Comfort Lighting System) are the product of the National X-Ray Reflector Co.; the soft brown curtains of velour that hang at the sides of the windows were specially made and stenciled from a Craftsman design by the Mountain Community, and the rugs are from the Firth Carpet Company looms.

Turning to the table fittings, one finds that the hollow silverware, which in its simplicity of design is in keeping with the character of the room, was made by the International Silver Co.; the Oneida Community, Ltd., supplied the equally simple and tasteful "Community Silver" knives, forks and spoons, while Kniffin & Demarest

Co. designed and furnished the glassware.

Another important feature is of course the china, which was specially designed by Mr. Stickley to carry out the general effect of quiet color harmony. The regular service, made by the Onondaga Pottery Co., is white with a border of conventionalized pine cones in pale brown—a motif which seems particularly appropriate in a Craftsman dining room, with its reminder of fragrant woods and symbolism of Nature's



SOME OF THE "INTERNATIONAL" SILVERWARE USED IN THE CRAFTSMAN RESTAURANT: ITS SIMPLICITY OF DESIGN MAKES IT THOROUGHLY IN KEEPING WITH THE EQUIPMENT AND FURNISHINGS OF THE DINING ROOM.

strength and peacefulness. The afternoon tea service, also of Craftsman design, and furnished by Lenox, Incorporated, is of dainty cream-colored china bearing a border of a deeper shade, edged with narrow bands of pale brown that link it with the general color scheme of the dining room. The only other decoration on the tea service is the familiar Craftsman emblem—primitive cabinet-makers' compasses enclosing the motto "Als ik Kan"—which is to be found on all the china, silver, glassware and other fittings.

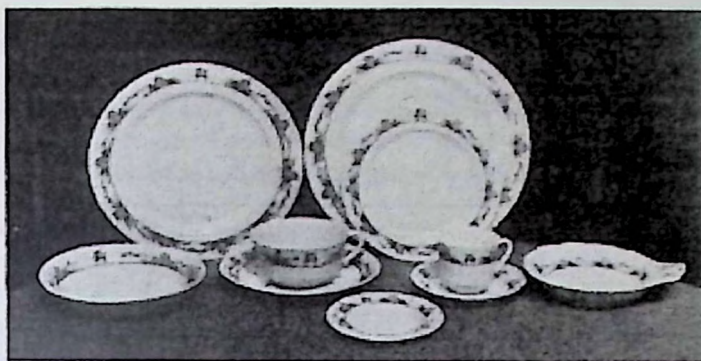
The equipment of the kitchen is equally worthy of attention, for it embodies some of the most efficient and hygienic modern inventions. The room itself, instead of being exiled to some dark basement as is so often the



AFTERNOON TEA SERVICE USED IN THE CRAFTSMAN RESTAURANT: CREAM-COLORED "LENOX" CHINA WITH BORDER OF DEEPER SHADE AND EDGES AND EMBLEM IN SOFT BROWN TONE.



## THE CRAFTSMAN RESTAURANT



LUNCHEON AND DINNER SERVICE OF THE CRAFTSMAN RESTAURANT: WHITE "ONONDAGA" CHINA WITH PINK-CONE BORDER IN PALE BROWN.

case with a public restaurant, has been given really the most favorable location in the whole twelve-story building, at the south end of the top floor. Its wide window groups and skylights admit a generous supply of fresh air and sunlight, the convenient arrangement of the various fixtures provides for prompt service, while the construction of each device and the readiness with which it can be cleaned and kept in order are such as to insure perfectly sanitary conditions throughout every part of the room.

The long steam tables with their facilities for keeping the various dishes hot; the clean, brightly polished machines in which the tea and coffee are made; the big hoods above the gas range along the side wall—these were all furnished by the Bramhall Deane Co., while the many-burnered gas range itself is the "Vulcan" model of the Consolidated Gas Co. All the cooking is done by gas.

Nearby is the "Garland" broiler and roaster, specially designed for restaurant use and made by the Michigan Stove Company. In this are cooked the meat, poultry and game. On the opposite side of the kitchen stand the big cabinet ovens, furnished by the G. S. Blodgett Co., in which are baked the dainty rolls and muffins of wheat and graham flour, and the tasty corn bread, served on the dining-room tables in brown willow baskets. The cakes and pies of various kinds that form such an appetizing part of the menu are also baked in these ovens, and are then set on the shelves of special cupboards, provided by the Grandall Petree Co., the makers of bakers' and confectioners' supplies.

Important and interesting features of the kitchen equipment are the refrigerators,

which are all up-to-date hygienic models. In one of these, furnished by the Garland Refrigerator Co., is kept the ice cream, which is frozen on the premises from cream supplied by Mr. Stickley's own dairy. The various other dishes, such as cold meats and desserts, are kept in the porcelain-enamel lined Bohn Syphon refrigerators, made by the White Enamel

Refrigerator Co., and in another part of the kitchen stands the Audiffren-Singrun refrigerating machine (furnished by the H. W. Johns-Manville Co.), which not only provides refrigeration, but also manufactures the table ice for the Restaurant from the spring water brought in from the hillsides of Craftsman Farms.

It is interesting to note how practical are the various fittings in this model kitchen, and how durable and sanitary are the materials used in their construction. For instance, the hoods erected over the ranges, broilers and ovens have direct vent connection from each, extending up and through the roof, for carrying off all odors. Direct vents are also run from the broilers, ovens of the range and bake ovens to the outside of the building. This is very important from a sanitary standpoint, as it removes odors and unnecessary heat.

The cook's working tables are all constructed of polished steel plates, the most hygienic type of table now in use, and a marked improvement over the old-style, wooden-top tables which were so marred after a few months' service. With the steel-top tables, small meat boards or cutting boards are used, these being set directly on the table and thoroughly cleansed after each meal.

The sinks in use in the Craftsman kitchen are all of the most sanitary construction, the preparation sinks being lined with white enamel. Soiled silver and dishes are placed on tables lined with rust proof metal, and washed in special sinks by hand.

Another point worth noting is the shelving which, throughout the entire kitchen, is of special construction, arranged so that it may be taken down and thoroughly scrubbed whenever desirable. The saucepan rack is suspended from the ceiling and is provided with hooks from which all the pans and other utensils are hung.



# CRAFTSMAN RESTAURANT TABLEWARE

## OBJECT LIST FOR THE EXHIBITION, "MR. STICKLEY'S RESAURANT"

(All pieces carry the Als ik kan within joiner's compass logo)

### CHINA

#### 1. 1903 TEA ROOM SERVICE BY ONONDAGA POTTERY CO., SYRACUSE, NY

White vitreous hotel ware with pale green edge and fine darker forest green accent bands.

Believed to be the china used in 1903 Syracuse tea room referred to in the Syracuse Post-Standard, March 22, 1903: "the dishes to be used [in the tea room] have been made expressly for the occasion, are ornamented with delicate green bands in keeping with the general tone of the decorations, and on each piece is the insignia of the United Crafts."

*Note: "Syracuse China," as the Onondaga Pottery Co. product was known, is a vitreous product that results in improved earthenware, less prone to chipping than other china, making it particularly useful in hotel and commercial applications. James Pass is attributed with perfecting it in 1888. He used the same flint clay body for "hotel ware" and for "household" in translucent thinner shapes until 1926 when he added color. The same clay body was used until 1966 or so when the company created a new whiter body called "Syrallite." Syracuse China was the product for Onondaga Pottery until 1966 when the company changed its name to Syracuse China." Use of this product by Stickley in his Syracuse and New York restaurants is an interesting Syracuse business connection for him.*

Reference: Cleota Reed and Stan Skoczen "Syracuse China." Syracuse: Syracuse University Press, 1997

#### Rolledge Gravy Boat

with smooth rim and knuckled handle, c. 1903.

5" H, 8 1/4" L, 3 1/2" W

Unmarked

#### Rolledge Oatmeal

2" H, 5 3/4" Dia.

Green Backstamped:

O.P.CO./SYRACUSE/CHINA.

#### Normandie (or Club Colonial) Gravy Boat

with scalloped rim and smooth handle, c. 1903.

3 3/4" H, 6 1/2" L, 2 1/2" W

Unmarked

#### Rolledge Coupe Deep,

made c. April 1900, decorated c. 1903.

1 1/4" H, 8" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"53" in circle

#### Plymouth Punch Bowl

with flaring rim and raised decoration below the rim,

made c. April 1900, decorated c. 1903.

7" H, 12 1/2" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"53" in circle

#### Large Rolledge Plate

9 3/4" diameter

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"54" in circle

#### Dome-Covered Comport

6 1/2" H, 8" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

(no number)

#### Small Rolledge Plate

7 1/4" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"48" in circle



## 2. AFTERNOON TEA SERVICE BY LENOX, INCORPORATED, TRENTON, NJ

"Dainty cream-colored china bearing a border of a deeper shade, edged with narrow bands of pale brown. . ." (*The Craftsman*, Jan. 1914, p. 397). All green backstamped with script "L" within a wreath symbol, over LENOX. Some pieces are marked with a hand-painted "K 51", which was the special order number.

*Note: K51 is the design record designation for this particular border pattern. Because of the way this system was organized, the code also tells us the year that the custom pattern was first ordered -- 1913. The original service was ordered in that year. Replacements would have no doubt been ordered subsequently, and they would have been designated by the same code.*

*Few people realize in this era of the bridal registry that Lenox China made a wide variety of products for America's first families and companies, including lamp bases, electrical insulators, and dinner ware for restaurants and yachts. Lenox China was held in high esteem among America's first families. The ivory-colored china would have been recognized by Stickley's Craftsman diners and enhanced their perception of their dining experience and the food that was served. The pattern is very restrained when compared to the usual Lenox dinner ware of this era when elaborate gold and enamel borders were the norm.*

Reference: Ellen Denker

Large Plate: 10 ¼" Dia.

Medium Plate: 9" Dia.

Medium Plate: 8 ¼" Dia.

Salad plate: 5 3/8" Dia.

Tea Cup: 2 1/8" H x 4" L

Additional Mark: to underside, hand-painted "943/K51"

Saucer: 5 ½" Dia.

Additional Mark: to underside, hand-painted "943/K51"  
(no Als ik kan)

Demitasse cup: 2 ¼" H, 3 1/8" L

Saucer: 4 ¾" Dia.  
(no Als ik kan)

Small Creamer: 2 7/8" H, 3 ½" W

Small Sugar Bowl: 2 3/4" H, 5" W (incl. handles)

Small Bowl: 2" H, 4 ¼" Dia.

Small Covered Pitcher: 5" H, 4 ½" W

Small Covered Teapot: 4 ¾" H, 5 ½" W

Saucer: 5 1/4" Dia.

Small Compote: 2 ¼" H, 5 ¼" Dia.

Large Cake Plate: 1 ½" H, 10 ½" Dia.

Small Cake Plate: 1 ½" H, 8 7/8" Dia.

Low Soup Bowl: 1 ½" H, 9" Dia.

Low Soup Bowl: 1 ½" H, 8 1/2" Dia.

## 3. LUNCHEON AND DINNER SERVICE, BY ONONDAGA POTTERY CO., SYRACUSE, NY

Vitreous white hotel ware "with a border of conventionalized pine cones in pale brown. . ." (*The Craftsman*, Jan. 1914, p. 397.) The 1913 Onondaga Pottery Co. order called for items with Seal Brown print, crest, and line for Gustav Stickley, "The Craftsman." Five orders were place between July 24, 1913 and July 8, 1915.

Large Empire Plate, c. August, 1913

8 7/8" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"20" in diamond

Medium Empire Plate

8" Dia.

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"26" in diamond

Oval Rolledge Celery Dish

11" L, 5" W

Green backstamped:

O.P.CO./SYRACUSE/CHINA.

"23" in diamond

Rolledge High Footed Comport

4 ½" H, 9" Dia.

Marks: None



## SILVER

"International" Silverware was used in the Craftsman Restaurant. Its simplicity of design made it thoroughly in keeping with the equipment and furnishings of the dining room. It was made by the International Silver Co., Meriden, CT.

\*\* denotes forms pictured in *The Craftsman Restaurant: By a Visitor, The Craftsman*, January 1914, pp.362-368 and 397-398.

### \*\*Chafing Dish

Assembled: 8 ½" H x 15" Dia., 15 1/2" W with handle

#### Lid

Marks: to face, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SJ0118

"13" within a square

### Chafing Handled Bowl

Marks: to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SJ0118

8 IN

### Lower Chafing Tray

Marks: to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

Stand - not marked

### Burner

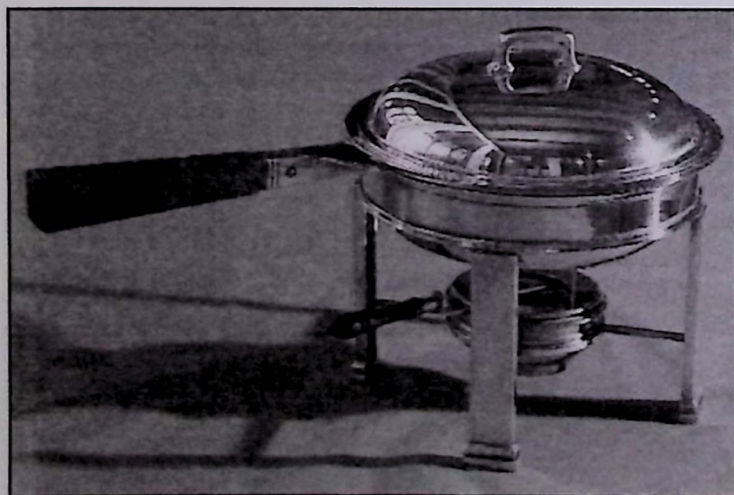
Marks: to top face, struck:

MANNING.BOWMAN & CO.

PAT'D

FEB. 15, 1898 - JUNE 18, 1901

PERFECTION



*Chafing Dish from the The Craftsman Farms Collection,  
a Gift of Barbara and Henry Fuldner 2007.01.02:*

### \*\*Coffee Urn (without lid)

16" H, 11 5/8" W, 9" D

Marks: to side of body, engraved with Als ik kan within joiner's compass logo

To underside, struck:

002118

THE CRAFTSMAN.

Also: group of 3 symbols: a crescent moon, a scale, a thistle.

A group of 3 symbols: a crown, fleur de lis, 5-point star

A group of 5 trapezoids (3 over 2) with one initial in each  
M, B, C / E, P (Meriden Britannia Co.)

### Burner

Marks: to top face, struck:

ROCHESTER

PAT'D APRIL 26, 1904

### Oval Platter

16" L, 12" W

Marks: to face, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN

INTERNATIONAL SILVER CO

SILVER SOLDERED

SH0589

16 IN

### \*\*Rectangular Tray

12" L, 8 ¾" W

Marks: to face, engraved with Als ik kan within joiner's compass logo

to underside, struck:

INTERNATIONAL SILVER CO

SILVER SOLDERED

SH0589

12 IN

### Chocolate Pot

7 ¾" H, 3 ½" W, 8 ¾" D

Marks: to side of body engraved with Als ik kan within joiner's compass logo

to underside, struck:

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SH0589

24 OZ

"13" within a square



**\*\*Tea Pot #2**

6 3/4" H, 6 5/8" W, 3 1/8" D

Marks: to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED SH0589

3/4 PTS

PATENT HANDLE

"14" within a square

22

**\*\*Creamer**

2" H, 4 1/8" W, 2 1/8" D

Marks: to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED (followed by a star)

SH0589

1/6 PTS

"13" within a square

**\*\*Sugar Dish**

1 5/8" H, 3 1/2" L, 3 1/4" D

Marks: to face of dish, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SJ029

"13" within a square

**\*\*Tongs**

4 1/2" L, 1" D

Marks: to outside of arm, engraved with Als ik kan within joiner's compass logo

to inside of arm, struck:

COMMUNITY SILVER

**Relish Container with glass insert**

4" H, 3 3/4" W

Marks: to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

"13" within a square

9

(illegible logo)

SH0589

to underside of lid, struck "9"

**Mustard Container**

4" H, 3 3/4" W

Marks: to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN

INTERNATIONAL SILVER CO.

SILVER SOLDERED

"13" within a square

"14"

SH0589

(illegible logo)

to underside of lid: "14"

**Bowl**

3 3/4" H, 8 5/8" Dia.

Marks: to side of bowl, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SJ0114

"13" within a square

**Large Oval Dome-Covered Plate**

5 3/4" H, 12 1/4" W, 9" D

Marks, PLATE:

to face of rim, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SH0589

12 IN

Marks, COVER:

to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

DH0589

"13" within a square

11 IN



**Small Oval Dome-Covered Plate**

5" H, 10 1/4" W, 7 5/8" D

**Marks, PLATE**

to face of rim, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SH0589

10 IN

**Marks, COVER:**

to side of body, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SH0589

"13" within a square

9 IN

**Large Round Plate**

1 1/8" H, 8 1/2" Dia.

Marks: to face of rim, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN.

INTERNATIONAL SILVER CO.

SILVER SOLDERED

SH0589

8 IN

"13" within a square

**Small Round Plate**

1/2" H, 5 1/4" Dia

Marks: to face of rim, engraved with Als ik kan within joiner's compass logo

to underside, struck:

THE CRAFTSMAN/00260

Also: A group of 3 symbols: crescent moon, scale, thistle.

A group of 3 symbols: crown, fleur de lis, 5-point star

A group of 5 trapezoids (3 over 2) with one initial in each M, B, C / E, P

**Ginger Ale Holder**

5" H, 3 1/2" W

Marks: to face of arm, engraved with Als ik kan within joiner's compass logo

to underside, struck:

0057

THE CRAFTSMAN.

Also: A group of 3 symbols: crescent moon, scale, thistle.

A group of 3 symbols: a crown, fleur de lis, 5-point star

A group of 5 trapezoids (3 over 2) with one initial in each M, B, C / E, P



The "Georgian" pattern Community Silver was sold in his store and advertised in his magazine, *The Craftsman*, and was also used in the restaurant, carrying the familiar Craftsman logo — the primitive cabinetmaker's compasses enclosing the motto "Als ik kan"

**Community Silver Silver-Plate Utensils, c. 1913****THE GEORGIAN** pattern, (designed in 1912)

Made by Oneida Community, Ltd., Oneida, NY

All pieces are engraved with Als ik kan within joiner's compass logo

Marked:

COMMUNITY SILVER

**Dinner Fork: 7 1/2"****Cocktail fork: 6"****Spoon: 5 7/8"****Knife: 9 1/2"****Knife: 8 5/8"****Knife: 7 3/8"****Knife: 6 3/4"****GLASSWARE****Kniffen & Demarest Co. Stemware**

6 1/2" H, 2 7/8" Dia.

Marks: to side, engraved with Als ik Kan within joiner's compass logo



# CRAFTSMAN RESTAURANT SUPPLIERS

Taken from "The Craftsman Restaurant: By a Visitor,"  
*The Craftsman*, Volume XXV, Number 4, January 1914, p. 362-368, 397-398.

## RESTAURANT SUPPLIES

### National X-Ray Reflector Co.

Eye-Comfort Lighting System lighting fixtures

### Mountain Community

Curtains

### Firth Carpet Company

Rugs

### International Silver Co.

Hollow silverware – with Als ik Kan

### Oneida Community, Ltd.

"Community Silver" knives, forks and spoons – with  
 Als ik kan

### Kniffin & Demarest Co.

48 Murray Street, NY, NY – dealers in hotel glass  
 ware and crockery  
 Glassware – with Als ik kan

### Onondaga Pottery Co.

Luncheon china service – white with pale brown –  
 pinecone – w/ Als ik kan

### Lenox, Incorporated

Tea china service – cream and brown with Als ik Kan

## KITCHEN EQUIPMENT

### Bramhall Deane Co.

Steam-tables, tea and coffee makers, range hoods

### Consolidated Gas Co.

"Vulcan" model gas range

### Michigan Stove Company

"Garland" broiler and roaster

### G. S. Blodgett Co.

Big cabinet ovens

### Grandall Petee Co.

Baking ovens

### Garland Refrigerator Co.

Refrigerators

### White Enamel Refrigerator Co.

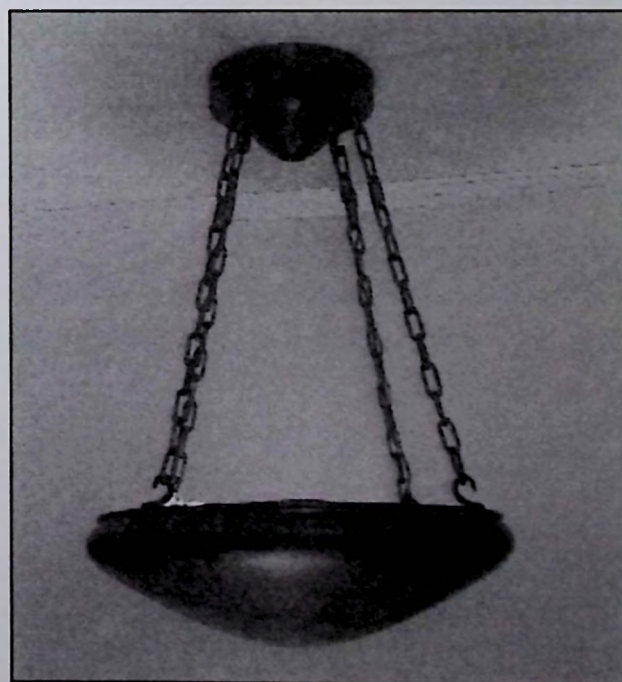
Enamel-lined Bohn Syphon refrigerators

### H. W. Johns-Manville Co.

Audiffren-Singrun refrigerating machine

WHERE YOUNG MEN  
 SEE VISIONS  
 AND OLD MEN  
 DREAM DREAMS.

Motto from the hammered copper fireplace hood.



*An original chandelier from the restaurant. It can also  
 be seen on pages 14 and 16 of this publication.*



*Mr. Stickley reminds us, in his Luncheon Menu, that Thackeray once said:*

**"A man who brags regarding himself, that whatever he swallows is the same to him, and that his coarse palate recognizes no difference between venison and turtle, pudding or mutton-broth, as his indifferent jaws close over them, brags about a personal defect — the wretch — and not about a virtue. It is like a man boasting that he has no ear for music, or no eye for color, or that his nose cannot scent the difference between a rose and a cabbage."**



The Stickley Museum at  
**CRAFTSMAN**  
**= FARMS =**

#### **VISITING CRAFTSMAN FARMS**

Craftsman Farms is located at  
2352 Route 10 West  
Morris Plains New Jersey 07950

The entrance is located on Route 10 West at Manor Lane, about 3 miles west of I-287 in Parsippany-Troy Hills, New Jersey. Driving directions are available at [www.stickleymuseum.org](http://www.stickleymuseum.org).

Free to members and children under 6  
Adults: \$7; Seniors & Students \$5

Closed on Major Holidays.

#### **YEAR ROUND TOUR SCHEDULE:**

**Saturdays and Sundays**  
Tours Leave: 11:15 a.m. 12:15 p.m.,  
1:15 p.m., 2:15 p.m., and 3:15 p.m.

#### **Additional Hours:**

**April 1 — November 16:**  
Wednesdays, Thursdays, and Fridays  
Tours Leave: 12:15 p.m. and 1:45 p.m.

**Group Tours** are available by reservation.  
Call Bruce Tell at 973.540.0311

#### **YEAR ROUND GIFT SHOP HOURS:**

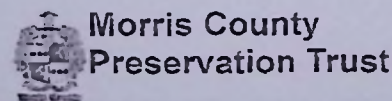
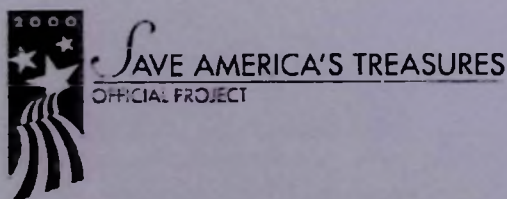
Sat. & Sun. — 11:00 a.m. to 4:00 p.m.  
**Additional Hours April 1 — November 16:**  
Wed. to Fri. — Noon to 3:00 p.m.

The Stickley Museum at Craftsman Farms is fully committed to assuring that all individuals can participate in our programs. If you require special assistance please call at least two weeks in advance.

#### **CONTACT US:**

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Museum: 973.540.1165  
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*Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501 (c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. The Craftsman Farms Foundation received an operating grant from the New Jersey Historical Commission and a project grant from The New Jersey Cultural Trust..*





# ABOUT THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

Around 1908 Gustav Stickley acquired the property for Craftsman Farms where he envisioned establishing a farm school for boys. The centerpiece of his 650 acre "Garden of Eden" was a massive log house constructed of round, hewn chestnut logs that were cut from the property's woods and local stone also found on the property.

Stickley originally designed the Log House at Craftsman Farms as a "club house," a gathering place for workers, students and guests. In its huge kitchen, meals could be prepared for 100 people. The living and dining rooms, reaching fully 50 feet and warmed by copper-hooded fireplaces, made ideal meeting rooms.

A separate home for the Stickley family was originally planned to be built further up the hill. When Stickley decided that the school's opening would have to be delayed for several years, he modified the upstairs plans to accommodate his family, consisting of his wife, Eda, five daughters and a son.

Stickley designed Craftsman Farms to be self-sufficient, with gardens for vegetables and flowers, orchards, dairy cows and chickens; the produce grown on the farm was used in the Craftsman Restaurant. Stickley commuted to his New York showroom by train from Morris Plains. Stickley and his family lived at Craftsman Farms until 1915, when he filed for bankruptcy after several years of financial difficulties.

In 1917, Major George and Sylvia Wurlitzer Farny purchased the property in the bankruptcy sale and their descendants lived on or owned the property until 1989. The Farny family maintained the farm, adapting certain interior features for modern family life. When the property was threatened with development of 52 townhouses, the Township of Parsippany-Troy Hills, with the encouragement groups interested in the importance of the site, obtained the central acres of the property through eminent domain. The 30-acre site is now a National Historic Landmark, operated by The Craftsman Farms Foundation as The Stickley Museum at Craftsman Farms.

Major restoration of the Log House is near completion and work has begun on the several of the support buildings including three original bungalows, a horse barn, and other farm buildings. The Museum offers a year-round schedule of house-tours, programs, lectures, workshops and other activities. We invite you to join us . . . step into the Garden of Eden and experience the only place that Gustav Stickley ever designed, built, and actually lived in.

## IMAGES OF THEN AND NOW





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Mr. Stickley's Restaurant

\$7.00



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